

AUG 12 1924/

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✓
Photoplay in eight reels ✓

✓ based on the play by Dodson Mitchell and Zelda Sears, ✓

Directed by William Beaudine ✓

Author of the Photoplay (under section 62)
Warner Brothers Pictures, Inc., of U.S.

Washington, D. C.

AUG 12 1924

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AUG 12 1924

C O R N E R E D

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C O R N E R E D

Adapted for the screen by
Hope Loring and
Louis Duryea Lighton.

From the play by

FADE IN ON

TITLE:

There is a section of New York's Chinatown that is called Hell's Kitchen - probably because much that is unsavory in the city's life has been cooked up there.

FADE OUT

FADE IN

EXT. 1 - CHINATOWN STREET

FULL SHOT. * This is not necessarily a street of exclusive Chinatown; it may border on Chinatown - the sort of place where people of all races and sorts of the city's night life of this section come together - Chinese, American, all sorts of races - crooks, bums, gunmen, every kind of individual. It is a rather dark, narrow, and mysterious looking street. The season is winter or late fall, when the days are short, and it is late afternoon now, when the lights are just beginning to come on. There is a slight general activity - a couple of Chinamen lolling in the doorway of a small Chinese shop; another going down the street with a bundle on his head; a delivery wagon rattling away from camera; a cop ambling slowly down the street; a group of three or four men, a little boisterous, and flashily dressed turn into one of the stairways that lead to the upper floors of the buildings; a merchant of one of the cheap little shops is taking in his wares that have been on display in front of his shop - getting ready to close up for the day. Lights begin to wink on in a few signs -

EXT. 2 - CHINATOWN STREET.

M.C.S. * At the foot of a stairway that leads up from the street. A Chinaman comes down the stairs and into the scene - stops at the foot half covered by the angle of the building at the foot of the stairs. He is smoking - his face inscrutable, but his eyes a little furtive as he looks up and down the street. The cop comes into scene past camera - the Chinaman sees him - stands immobile as he watches the cop go by. The cop takes a passing look at him - the Chinaman bows politely, with a note of some thing mocking behind his manner - watches the cop go by. When the cop is in the b.g. the Chinaman, still watching him, and seeing that he is not looking back, signals to someone on the stair behind him - to come on - and a white man slips out quickly - a tough-looking character - hurries past camera in the direction opposite to that in which the cop has gone. The Chinaman smiles inscrutable - looks back against the building again -

EXT. 3 - CHINATOWN STREET

C.S. - Of the sign - the Pekin Pleasure Palace - the lights winking on and off. It is not clear dark yet - the palace is upstairs - a rather narrow stair leading up to it from the street -

LAP DISSOLVE TO:

INT. 4 - LOLA'S PLACE -

FULL SHOT - This is a restaurant and sort of general hang-out for the neighborhood - Chinese in its general effect - but the sort of Chinese place that is run by Americans. There are a few carved chairs, a couple of carved tables. The rest of the furnishings are rather cheap and miscellaneous. At the far end is a door to the hall - at the same end a cigar counter which serves as cashier's desk - a cash register in center of it. In the side wall near this counter, is an arched door that leads to the dance hall. Along the side wall are curtained booths, and there are a few tables out in the open center of the room. It is late afternoon, and there are not yet many people in the room. Lola is at the cash register in b.g. At a table near the booths sits Jerry, reading a newspaper - waiting for Nick to come. At another table near him is a man sound asleep, his head dropped forward on his chest. A couple of waiters are on scene, one of them taking orders from a man in one of the booths - a man is at the counter with Lola - has just come up with his check.

TITLE:

The hands that worked the cash register ruled the place.

INT. 5 - LOLA'S PLACE

C.U. - At cashier's desk - to take in Lola's hands and those of the man who is paying his check - so that their faces are not shown. The man's hands put down the check - Lola's hands waiting for the money. The man's hands count down money at on the counter - Lola's hands turn the check so that she can look at it - the man's hands start to turn away when so much money is down - Lola touches the money as she counts it - then her hands tap the counter peremptorily as she tells him to hold on - motions for him to come back.

(CONTINUED)

INT. 5 - LOLA'S PLACE (CONTINUED)

His hands come back in - indicate that money as he starts to argue - Lola's hands indicate the check and the money - tap the counter determinedly as she tells him to come on and come across with some more. His hands hesitate a moment - then one disappears and comes back with another dime - lays it down - Lola's hands take it -

LAP DISSOLVE TO:

INT. 6 - LOLA'S PLACE

C.S. At Cashier's desk - Lola and the man - Lola picking up the money - watching the man with a very hard-boiled expression. She is washed-out, artificial blonde - probably used to be a burlesque queen, and has never forgotten it - is getting along in years now, and getting fat - but corsets very tightly to try to keep the old figure that has been her pride for so long. Would suggest as a typical figure for her that she is continually putting her hands on her hips and twisting her body a little to relieve the pinch of the too-tight corsets. She owns the place and runs it to suit herself - prides herself on being a perfect lady and in running a refined place. The man smiles ingratiatingly as he gives her the added money - pretending that it was a mistake. She takes the money and rings it up on the register - smiles a hard smile - very wise - as though to ask him if he thought he could get away with that stuff with her. The man leaves - Lola gets up - starts out of scene - stops abruptly as she sees;

INT. 7 - LOLA'S PLACE

C. S. From Lola's angle - of the sleeping man at one of the tables - just as a pair of hands come into scene from beside him - with a quick movement snatches the watch from his vest - not disturbing the man's sleep at all.

INT. 8 - LOLA'S PLACE

C.S. Lola - Flash as she sees - her eyes narrow - she smiles wisely - starts out of scene toward door.

INT. 9 - LOLA'S PLACE

M.S. Shotting towards door - as a man - the one who took the watch hurries toward the door - Lola apparently unconcerned, closer to the door than he is - stops beside it - as he comes to the door and starts out she stops him with a quick word - he stops dead with his hand on the door - apprehensive - turns back to face Lola -

INT. 10 - LOLA'S PLACE

C.B. at door - Lola and the man - as he turns back to face her - knows he is caught - but smiles and tries to bluff it out. Lola does not speak - holds out her hand for the watch. He pretends he does not know what she wants - Lola repeats her demand roughly - and he pulls out the watch and gives it to her. She takes it & says witheringly -

TITLE:

"Where do you think you are - at home? I'm a lady, and I'm runnin' a genteel, respectable place, I am!"

BACK TO SCENE -

She finishes title - tells him to get out. He grins at her - tries to pull a comeback - laughs at what she has said - very quickly and deftly Lola grabs him by the collar - jerks open the door, showing a hall and the head of a flight of stairs beyond - pushes him thru - heaves him down the steps - stands watching him dusting off her hands with a satisfied air - turns back toward room casually - thinks nothing of what she has done.

EXT. 11 - FOOT OF STAIRS.

A couple - a man and his girl - at the foot of the stairs - just about to start up - as the man Lola threw out comes down the stairs - lands at the bottom right at their feet - they stop looking at him. He sits there - shakes his fist toward the upstairs - is jolted up rather badly - gets up - exits to the street rubbing himself. The man and the girl stand - turn and look at each other without a word - the man takes her by the arm - turns her around - they start away - deciding not to go if that 's the kind of place it is.

EXT. 13 - STREET. Stairs

As the couple start away - Nick comes into scene past camera - glances at them - is going toward the stairs to go on up - so that we can see his walk as he goes away from the camera.

INT. 13 - LOLA'S PLACE close to table

Close to table where the man is sleeping - Jerry reading his paper at the adjoining table. Lola comes into scene with the watch - - stands looking at the sleeping man - he stirs - then settles down again. Jerry looks up, watches Lola, with great deftness that shows that she could pick a pocket herself if she wanted to, slips the watch back into the man's pocket without waking him - brushes off her hands contentedly as she turns away. She sees Jerry looking at her - grins - rather likes Jerry, and sort of makes up to him all the time. She comes closer to him - simpering a little - Jerry smiles at her - her whole manner changed.

TITLE : " Jerry, the Gent.

INT. 14 - LOLA'S PLACE

C.U. of Jerry - as he looks up at Lola - smiles. He is a man of nearly middle age - intelligent face - dressed in clothes that are the clothes of a gentleman, but are rather shabby - is evidently in pretty hard circumstances. He is a crook - a clever one - not at all furtive - is in the game more for the love of it and because that is all that he has known, than from any other reason - has a good education and conducts himself like a gentleman - assured, and possessed of poise. He, with Nick, has cared for Mary ever since she was a tiny youngster - has a fatherly, protective sort of love for her because of this relationship between them - and yet underneath it all he loves her deeply in another way, too - has never shown this side of his love to Mary, and has strength of character enough that he can be with her - can comfort her and care for her in a fatherly sort of way without ever letting her know of this love. He grins at Lola - jerks his head toward the sleeping man - has seen what Lola has done - says "What's the matter, Lola? Did your conscience get to hurting you?" - kidding her -

INT. 15 - LOLA'S PLACE - Booth

C.S. Booth. As Jerry grins at her - Lola smiles - explains what happened in pantomime - sore again at the thought of that bird trying to put such a thing over in her place, and her a lady. Jerry grins again - turns back to his paper. Lola lingers - looking at him - indicates the table as she asks him if there's anything he wants - if she can get a waiter for him. Jerry looks up, shakes his head - says -

TITLE : "No dinner yet, Lola. Nick'll be coming in a little while."

BACK TO SCENE

He finishes title - jerks his head toward the door as he speaks - as he looks sees Nick coming in - Lola does not see him - laughs, and says:

TITLE: "Yeah - full of hop as usual, I suppose."

BACK TO SCENE

She finishes title - Jerry has seen Nick at the door - gestures for Lola to shut up - nods toward the door - Lola looks -

TITLE: "Nick -

INT. 16 - LOLA'S PLACE - Door

Close to door - As Nick closes door behind him - stands a moment. He is very low in spirits - is a hop-head, and has been without his dope for too long - is nervous and irritable - jerky. He is frail - something pathetic in his helplessness - is not a vicious type but has rather a pathetic weakness. He, with Jerry has helped to raise Mary, and he too, loves her in his way - would do anything in the world for her. He sees Jerry - starts out of scene toward the table.

INT. 17 - LOLA'S PLACE - at table

C.S. As Nick comes into scene - Jerry greets him - Nick answers with a brief monosyllable - needs his hop badly - sinks into a chair, nods gruffly to Lola. Lola looks at him - says - "What's the matter with you? You're a cheerful thing ain't you for a body to have around." Nick answers gruffly - Lola looks at him, asks:

TITLE: "What are you barkin' at me for?
What's the matter with you, you
third rate pickpocket?"

BACK TO SCENE

She finishes title - Nick snarls at her - says "Pickpocket? What d'ya mean, Pickpocket?" Lola makes scornful gesture - these two are always quarreling - says

TITLE: "Yes - and you aint even a good
pickpocket. You couldn't stick
your hand in the Hudson River
without shakin' the Palisades!"

Back TO SCENE

She finishes title - Nick starts immediately to answer bitterly - Lola turns her back on him in scornful dismissal. Nick hesitates - trying to think of something good enough to say - can't - settles back in his chair. Lola turns to Jerry - indicates the empty chair on the other side of the table, says -

TITLE: "Where's your side-kick - Mary
Brennant? She aint been here in
a month - an' she used to be with
you two all the time."

BACK TO SCENE

She finishes title - Jerry looks up at her quickly - the mention of Mary's name has caught his attention.

INT. 18 - LOLA'S PLACE -

C.S. Jerry - as his face softens at the thought of Mary - his eyes grow somehow gentle - the hint of his love for her. He smiles quietly - then says -

Title: "Mary's working up-town - clerking."

BACK TO SCENE

He finishes title gently.

INT. 19 - LOLA'S PLACE

C.S. of Group - As Lola looks at him in sharp surprise - says
"What - working? Well I'll be damned!" Jerry nods - Nick
gloomily follows suit.

INT. 20 - LOLA'S PLACE

C.S. Nick - as he nods gloomily - says -

TITLE: "Yeah - a counter-hopper. Ain't
it the nuttiest idea? I wanted
her to marry me."

INT. 21 - LOLA'S PLACE

Group - as Nick finishes title - gloomily - Lola looks at him
scornfully - says bittingly -

TITLE: "No wonder she went to work"

BACK TO SCENE

She finishes title - Nick scowls at her - wants to retort
crushingly but can never think of the right thing to say in
time. Lola turns to Jerry, says wonderingly

TITLE: "But how could she quit you two?
You've been regular fathers to her -
you've taken care of her since she
was a kid, ain't you?"

BACK TO SCENE

She finishes title - Jerry nods and Nick gloomily follows suit
Jerry looks up at her quietly as he says ;

TITLE: "Ever since her mother died, Lola.
But if we couldn't help her, we
didn't want to hinder her. I'm
proud of her for wanting to do it."

BACK TO SCENE

He finishes title. Lola looks at him wonderingly - shakes her head that it's too much for her - starts to say something - closes her mouth - flabbergasted - starts to turn away - turns back and says vehemently -

TITLE: "I can't understand that hankering
 after respectability. It's just
 plain morbid, that's what it is."

BACK TO SCENE

She finishes title - Jerry laughs - Nick grunts disdainfully - has a deep frown with his need for dope. Lola thinks - turning it over in her mind.

INT. 22 - LOLA'S PLACE

C.S. Lola - as she says:

TITLE : "STILL, there are times when I wish
 I hadn't given up my profession."

INT. 23 - LOLA'S PLACE

Group - As Lola finishes title - Jerry asks "What was that?" Lola looks at him with surprise - draws herself up as she says -

TITLE: "Didn't you know? I used to be
 an artist's model."

BACK TO SCENE

She finishes title - pulls herself up into posture of posing - supposed to be graceful and airy - grotesque with her change of figure. Nick looks at her, snorts -

INT. 24 - LOLA'S PLACE

C.S. Nick - flash as he says disdainfully:

"TITLE: "What'd you ever pose for - animal
 crackers?"

INT. 25 - LOLA'S PLACE

Group - as Nick finishes title - Lola breaks her pose quickly - sore - turns on him and starts to cuss him out - Nick answering back in their customary quarreling - as,

FADE OUT

FADE IN

INT. 26 - DEPARTMENT STORE

L.S. of the store - down a broad aisle. It is almost closing time and if possible, a clock in scene shows the time to be almost six - five fifty perhaps. Customers are hurrying with last purchase and the girls who have no one to wait upon are beginning to balance their cash books. Floorwalkers in evidence - general business of a big store. Mary is well in b.g. of shot so that she is not easily identified in this angle. Her place is at the perfume and cosmetic department.

TITLE:

MARY BRENNAN

.....Marie Prevost.

INT. 27 - DEPT. STORE

C.S. Aclose shot of Mary - behind her counter - as she smiles at her customer out of scene - gives the atomizer bulb another squeeze or two and then turns the atomizer toward herself and sprays a tiny bit of the perfume behind her ear, keeping her eyes toward the customer smiling roguishly as if she were teaching the woman a neat little trick. Then she sets the atomizer down with a group of five or six other jars and bottles and the woman has already selected, and picks up a jar of cream and holds it out toward the woman with a smiling suggestion that she should really try this.

INT. 28 - DEPT. STORE

M.S. Woman says she'll take the cream - Mary takes down her name and address - woman is a charge customer. The woman exits from the scene, then Mary's smile fades - she is tired from the long day's work. Very business-like, she starts to balance her book. After a moment the floor-walker enters scene and stops beside her. Mary sets down a result to her addition in her book and then looks up at the floor-walker with a little smile of inquiry. The floorwalker speaks very impersonally and rather haughtily as he says:

TITLE:

"Mr. Greene wishes to see you in his office immediately, Miss Brennan."

INT. 28 - DEPT. STORE (CONTINUED)

The floorwalker finishes his title with the air of saying "Of course you are going to be fired" and then exits from scene. Mary's smile fades slowly and a little frown of worryment replaces it as she wonders what this summons to the manager's office may mean, wondering of course if she is going to be discharged, and anxious about it. Then she tries to dismiss the thought - hastens to turn in her sales book to the cashier's desk above her - gets the cover for her counter and starts to put it in place.

FADE OUT

FADE IN

INT. 29 - DEPT. STORE - Hall outside Manager's Office.

M.C.S. After the scene is well in, hold it a moment to let audience re-read the sign on the door - W.S. Greene, Manager. Then Mary enters scene and stops at the door, hesitantly and anxious. She doesn't know whether to knock or to enter without knocking. She reaches for the knob - hesitates - draws her hand back and finally knocks.

INT. 30 - MANAGER'S OFFICE - At desk

C.S. at desk - a close shot of the manager to stamp his type. He looks up with a wise, knowing smile, as he realizes that Mary has come in answer to his summons. He removes his cigar from his mouth with a slow gesture of the man who takes his pleasure deliberately and rather cruelly. Then, with the same wise, cold smile and without turning toward the door, he calls "Come in"

INT. 31 - DEPT. STORE * Hall outside Manager's office

C.S. Mary hears the summons to enter and opens door, revealing the manager inside at his desk, his back half turned toward the door. He pretends to busy himself with papers on his desk, looks up quickly over his shoulder as he says "Come on in." and then turns back to his work. Mary goes on inside and starts to close the door after her.

INT. 32 - MANAGER'S OFFICE - at door

C. S. at door - Mary is closing the door after her - looking over toward the manager inside at his desk. Mary's hand is high on the door as she pushes it closed. Then her hand runs down the door toward the knob - feeling for it - as she still watches the manager, her mind filled with the thought that she is going to be discharged and wondering why. But suddenly, as she gropes for the knob, she realizes that there is none. She turns toward the door quickly - looking for the knob - startled as she sees there is none - hardly able to believe it. Then as the significance of this knobless door begins to come to her, she darts a quick glance off toward the manager.

INT. 33 - MANAGER'S OFFICE - desk

C.S. at desk - He looks up from desk - waiting like a spider for a fly - not looking toward Mary as yet. Then realizing she has found that there is no knob, his evil smile broadens - he rests both hands on his chair arms as he slowly turns around to face her - looking straight out toward camera, he starts to rise slowly -

INT. 34 - MANAGER'S OFFICE * Door

C.S. at door - Mary watches the manager, out of scene, coming toward her, she understands now, and realizes that she is trapped. Her eyes narrow a little and her head begins to lift defiantly.

FADE OUT

FADE IN -

INT. 35 - DEPT. STORE Hall Outside Manager's Office - Door?

C.S. at door - When the scene is well in, Mary, from the other side of the door breaks the glass with some heavy object - a paper weight - a heavy tray from the desk perhaps. Then quickly, her hand reaches thru the broken glass and turns the knob.

This shot is so close that only part of the door is seen - the glass and the door-knob.

INT. 36 - DEPT. STORE. Hall Outside Manager's Office.

C.S. Mary opens the door and swings it wide open - revealing the manager inside the office, rather the worse for his encounter with Mary's fighting spirit. He holds his hand to his face and is reaching for his handkerchief with the other - his face filled with cold fury. Mary comes out as quickly as she opens the door - furiously angry - walks with a quick, determined step as she starts down the hall.

FADE OUT.

FADE IN

TITLE:

In another section of the city - where generations of wealth had replaced the struggle for existence with a struggle for pleasure.

FADE OUT.

FADE IN

INT. 37 - WELLS LIBRARY

A very dignified room - walls panelled and lined with books - a fire in a beautiful fireplace - deep, comfortable chairs - flowers - family portraits - obviously the library of people of wealth and culture.

Mrs. Wells is discovered, in dinner gown with numerous jewels, reading a book on her favorite subject - "Guarding One's Health" - her after dinner cup of coffee stands on a small table beside her chair. George, her son, is at a gun cabinet in one corner of the room - examining a gun from his collection.

TITLE: Mrs. Wells ---

.....

INT. 38 - WELLS LIBRARY

C.S. - A close shot of Mrs. Wells - the title of her book - GUARDING ONE'S HEALTH - plainly visible. Mrs. Wells lowers her book, takes a sip of her coffee and resumes her reading.

TITLE: --- and her son, George Wells.

INT. 39 - WELLS LIBRARY - at gun case

C.S. at gun case - George is examining a shot gun. He throws open the breech and takes a squint down the barrels.

George is a fine looking chap - manly, fond of outdoor sports and with clean wholesomeness about him.

INT. 40 - WELLS LIBRARY

A man servant opens the door and admits Rose and Frank. Rose is bubbling with flapper enthusiasm and as she catches sight of George looking down his gun she throws up her hands in pretended fright - laughing as she does this. Mrs. Wells puts down her book to greet them - George replaces the gun in the case and hurries forward as Rose is kissing Mrs. Wells. Greetings exchanged, Rose starts to explain about her wonderful scheme for an evening's entertainment.

INT. 41 - WELLS LIBRARY

C.S. - Rose - very enthusiastic, very flapper-like in her bubbling enthusiasm, as she says:

TITLE:

"Isn't it a spinky idea? This guide - a Mrs. Flannigan - says she can show us every wicked place in Chinatown!"

INT. 42 - WELLS LIBRARY

C.S. - of group - Rose finishes her title and then asks them if they'll both go. They all talk it over a moment - decide to ask Margaret Waring and another man - both George and Mrs. Wells getting more enthusiastic as Rose talks. Rose says "Hurry along and 'phone Margaret that we'll stop for her!" George exits from scene while Rose, Frank and Mrs. Wells talk together. -

INT. 43 - WELLS LIBRARY - phone

C.S. at phone - George enters scene and picks up phone from a small table and calls a number - looking toward the others and laughing and talking with them as he waits for his connection.

INT. 44 - WARING SITTING ROOM

This is a rather intimate little room - an upstairs sitting room with a wide opening, with double doors, to a bedroom beyond. And a door at the back of the bedroom opens into a bathroom. Would suggest that this set follow the one used in stage play. There is a phone on a small table near the doors to the Bedroom.

INT. 44 - WARING SITTING ROOM(CONTINUED)

In the bedroom, Margaret is seen, sitting in front of a dressing table while a French Maid, Leontine, is busily applying a clay pack.

INT. 45 - WARING BEDROOM

Margaret, in negligee, is discovered sitting in front of the dressing table while Leontine, who stands behind her is applying a face mask of clay. Both of them are reflected in the long mirror of the dressing table. Margaret's face is so covered with the clay that we do not as yet, get the fact that she is the exact double of Mary. Leontine's hands are covered with the clay which she takes from a large jar on the table. Now both of them indicate that they hear the phone. Leontine looks at her hands, does not know what to do - says she will have to wash them. Margaret sees the situation and says - "Never mind Leontine, I'll answer it myself". Margaret gets up and exits from scene toward the other door.

INT. 46 - WARING SITTING ROOM - Shooting toward bedroom

A flash as Margaret comes from the bedroom and starts toward the phone.

TITLE: Margaret Waring ---

INT. 47 - WARING ROOM Close to phone

Margaret answers the phone - tries to smile as she hears George's voice - then her hand goes to her face as she feels the clay pack cracking -

INT. 48 - WELLS LIBRARY @ Close to phone

George talks in the phone - explaining the idea of the trip to Chinatown to Margaret - urging her to go with them -

INT. 49 - WARING SITTING ROOM

Margaret at phone in f.g. - she nods as she talks - says she will go - as she talks she feels the clay mask - patting it gently - then she hangs up - gets up and starts back into bedroom - Leontine coming from the bathroom to meet her. -

INT 50 - WELLS LIBRARY

George is telling the others that Margaret will go - Rose is very enthusiastic - talks rapidly - they all start out of the room - laughing and talking.

INT. 51 - WARING BEDROOM

Margaret is sitting in front of the dressing table again while Leontine wrings out a hot towel and places it carefully over her face to remove the clay mask.

FADE OUT.

FADE IN ON

TITLE:

The busiest hours in Lola's were from the dinner hour on -

FADE OUT.

FADE IN

INT 52 - LOLA'S PLACE - NIGHT SEQUENCE

M.S. The room has a good many more people in it - some of them at the tables, others passing to and from the dance hall, part of which is shown in the shot. Lola is at the cash register, presiding over the place. Jerry and Nick are finishing their dinner at their table - lingering over their coffee. Just on the other side of the entrance to the dance hall - is a gate thru which the dancers must pass as they go onto the dance floor.

INT. 53 - DANCED HALL - Night

Shooting from the arch - so that the gate to the floor is in f.g. A. dance is beginning, and a number of couples are pushing thru the gate onto the dance floor - the men, paying as they go thru. They are a tough looking outfit - the girls from the same section of town and of a corresponding class. A big husky is in charge of the gate, and as he admits each of the couples he slaps the men's pockets expertly, feeling for guns. Two or three go thru - then on the fourth, as he slaps his hip pocket, he feels a gun, stops the man - tells him to hand it over. The man looks at him - half ready to argue - then thinks better of it and hands the gun over. The bouncer takes it - puts it under his desk - tells the man he ought to know better than to bring a gun there - then lets him go thru - the dancing goes on.-

INT. 54 - LOLA'S PLACE - Night

C.S. at the table where Jerry and Nick are sitting - Jerry drinking his coffee - Nick is thru - and is very nervous and restless - shifts uncomfortable in his chair - needs his dope, Jerry watches him a little anxiously - knows what the trouble is - is trying to talk to him cheerfully and make him forget it if he can - leans forward and makes laughing remark - Nick replies with a monosyllable - hardly hearing him - his face twitching nervously. He shoots a quick look at Jerry - gets to his feet, trying to be casual about it and he jerks his head toward the door - says that he guesses he'll take a little walk. Jerry says "Oh come and sit down" but Nick went - says he'll be back in a minute - trying to be off hand about it but very eager to get away - starts to shuffle toward the door - Jerry watches after him, shaking his head - Nick goes out.

INT. 55 - LOLA'S PLACE - at desk - Night

Shot of Lola - as she watches after Nick - has seen the situation - a man is leaning over the counter trying to kid her - she isn't even listening. She looks back toward Jerry - seeing that he is alone - her face lights up at the change - she speaks quickly to a waiter to take the desk - starts out. The waiter taking her place behind the desk. The man who has been trying to talk to her is in the middle of a sentence - she does not even notice him as she walks out on him. He looks after her blankly -

INT. 56 - LOLA'S PLACE - Table - Night

Jerry alone at the table as Lola comes into scene - Jerks her head toward the door as she asks where Nick went - if he's off again - Jerry shrugs & makes gesture of resignation with his hand as he says he guesses so. Lola sits down at the table as she starts to talk.

INT. 57 - LOLA'S PLACE - Door - Night

As the door opens and Mary comes in - stops inside the door and looks around for Jerry and Nick. She is discouraged and blue, but trying to keep her spirits up - sees Jerry and her face lights up a little as she starts out toward him.

INT. 58 - LOLA'S PLACE - Table - night

Lola is talking vivaciously to Jerry - Jerry not getting a chance to say much - looks at Lola with a long-suffering air. Then as he turns he sees Mary coming - his face lights up - he jumps to his feet - leaving Lola in the middle of a sentence. She turns and looks as Mary comes into scene - a little disgruntled. Jerry takes a quick step forward to meet Mary - very happy as he takes her hand. Mary's eyes meet his - she is glad to see him again - a little relieved to be with friends. She lays a hand on Lola's shoulder as she speaks to her - Lola nods as she says she's glad to see her again. Jerry pulls out a chair - tells Mary to sit down as he indicates the table - asks if she's had dinner. Mary nods that she has. Jerry takes his own chair - asks Mary what it is - why she has come back down there - Mary looks at him with a smile in which there is a trace of bitterness.

INT. 59 - LOLA'S PLACE - Table - night

C.S. Mary as she looks at Jerry out of scene - trying to make her manner light as though she didn't care much - but with a trace of bitterness in her smile. She hesitates for a moment - then shrugs slightly as she laughs - says:

TITLE: "Oh I lost my job to-day - the third in a month."

BACK TO SCENE

She finishes title - a little bitterly -

INT. 60 - LOLA'S PLACE - Table - Night

Group. As Mary finishes - Jerry is sobered - asks her how it happened - Mary tells him briefly with a shrug - trying to make as little as possible out of it. Jerry doesn't like it - Lola asks a curious question or two. Mary doesn't much want to talk about it - to change the subject from Lola's questions she looks around for Nick - starts to ask Jerry where he is - when Lola leans forward and asks -

TITLE: "Say, Mary - if y' really want to work, why don't you try out a vaudeville act like your mother's - mind-reading?"

Lola finishes title - Mary looks at her quickly - shrugs - says she couldn't do it - Lola tells her sure she could. Unconsciously Mary's hand lifts to a cord around her neck - and she brings out a coin on the end of it - looks down at it and realizes that she has brought it out - says diffidently

TITLE: "I couldn't get away with it. I didn't inherit as much of the gift as she had."

BACK TO SCENE

She finishes title - is thoughtful for the moment as she thinks back - holds up coin

INT. 61 - LOLA'S PLACE - Table - Night

C.S. Mary - as she holds up the coin - says with a queer little smile

TITLE:

"Y' know I got a funny hunch that if I ever lost this, I couldn't ever do anything like that. She always wore it in her act."

INT. 62 - LOLA'S PLACE

Group as Mary finishes title - Lola is interested - Jerry smiles - knows all about it - Lola bends forward to look at the coin -

INSERT

The coin on the cord around Mary's neck - an odd coin engraved with the words - "Each to each in spirit mate. When in danger trust in fate."

BACK TO SCENE

As Lola looks - Mary slips the coin back inside her dress - wants to change the subject - turns to Jerry - indicates the empty chair as she says

TITLE:

"Where's Nick?"

BACK TO SCENE

Mary finishes title - Jerry looks away - evading as he indicates the door, says "Oh, he's just gone out for a minute. He'll be back." Mary sees his reluctance to answer - looks at him quickly, says "He ain't --?" knowing from Jerry's manner that he is hitting the dope again. Jerry tries to reassure her - but there is no conviction in his manner. Mary is hurt - says, "Oh Jerry, you promised you'd take care of him - you wouldn't let him hit the dope any more." Jerry makes a hopeless gesture that he could not help it. Lola says to Mary -

TITLE:

"You hadn't ought to gone off and left these ginks alone, Mary. They've neededd you."

BACK TO SCENE

She finishes title - Mary nods that she knows it - feels rather badly about it - turns quickly to Jerry again and starts to ask about Nick - Jerry makes a gesture that he doesn't know where he is - Mary half rises to her feet as tho she were going to start out to find him - then stops as she sees -

INT. 63 - LOLA'S PLACE - Door - Night

Shot of Nick - as he comes in at door - a great contrast to the spirit in which he went out. He has had his shot of dope - is walking erect - happy - his face alert. He sees Mary - starts out toward her briskly -

INT. 64 - LOLA'S PLACE * Table - Night

Mary on her feet as Nick comes in - Jerry and Lola watching - Nick greets Mary happily - is very glad to see her, and is all pepped up. Says "Gee, It's like a day in the country to see you here again, Mary." - Mary watches him closely - is glad to see him but suspicious of his actions - Jerry shakes his head - Mary turns and looks at him quickly - wondering if Nick is all hopped up. Nick sees the look, says - "What's the matter? Why the gloom? Aren't you glad to see me?" Mary looks at him searchingly - says:

TITLE: "Nick, you're so full of snow I can hear the sleigh bells ringing."

BACK TO SCENE

Mary finishes title - Nick is indignant - tries to say that he hasn't had a thing. Mary breaks in - demands to know where he got it - Nick begins to grow resentful again - Mary says:

TITLE: "You promised me to quit. Where'd you get it? Who's giving it to you?"

BACK TO SCENE

She finishes title - Nick begins to get worried - repeats that he hasn't had anything and that he wouldn't tell her anyway. Mary turns to Jerry and asks if he knows - Jerry shakes his head. Mary turns back to Nick and repeats her demand - Nick is getting sullen -

INT. 65 - LOLA'S PLACE - Table - Night

C.S. Mary and Nick - as Mary questions him sharply, Nick refuses to answer - getting sullen. Mary's hand lifts to her throat as she touches the cord around her neck she looks down - pulls out the coin - thinking - holding the coin she looks up at Nick, says -

TITLE: "You might as well tell me, Nick. I can find out anyway, you know."

BACK TO SCENE

She finishes title - lifts the coin suggestively - Nick is nervous as he looks at it - says hastily as he jerks his thumb towards the door that he's got to go - got to see a fellow

(CONTINUED)

INT. 64 - LOLA'S PLACE - (CONTINUED)

- starts to turn out - Mary reaches out and grabs him by the wrist - pulls him back to face her - looks at him intently as she repeats "Where are you getting it? Nick" - he pulls back says - "I won't tell you" "I won't let you find out" - His protest slackens as Mary makes him meet her eyes.

INT. 66 - LOLA'S PLACE - Table - Night

C.S. Lola and Jerry - as they watch - an awed expression on Lola's face as she sees what Mary is doing - she looks swiftly at Jerry, says in an awed whisper -

TITLE:

"Holy Mike! Can she honest to God look in his mind and find out that way?"

BACK TO SCENE

She finishes title - Jerry, watching Mary out of scene, signals her to be quiet.

INT. 67 - LOLA'S PLACE Table - Night

C.S. Mary and Nick - Nick's protests growing more feeble - his eyes held by Mary's - she is holding the coin tight and looking at Nick's eyes intently - asks again where he got it - Nick tries to protest and fight against her will-power - Mary says:

TITLE:

"Where you getting it - where - oh, McGowan's, was it?"

BACK TO SCENE

She finishes title a little dreamily - intent - as though she had just gotten it from Nick's mind - then comes to herself again with a start says "So that's where it was". Nick grumbles - says - "If you were so smart what do you want to ask me for?"

INT. 68 - LOLA'S PLACE - Table - Night

Group - as Mary turns back to Jerry - tells him to remember that - and they'll see McGowan about it. Nick is surly - Mary sits down - tells him to come on and sit down. He obeys sulkily. Lola watches Mary with awe - leans forward and asks "Did you honest to God read his mind, Mary?" - Mary nods - says "Sure - how'd you think I found out?" - Lola shakes her head bewilderedly.

INT. 69 - LOLA'S PLACE - Table - Night

C.S. Lola as she looks askance at Mary out of scene - awed and a little scared of Mary - thinking it over says

INT. 69 - LOLA'S PLACE (CONTINUED)

TITLE:

"Well, I'm glad you and me are just
the merest acquaintances - ~~why~~ a
body'd never have a moment's privacy."

INT. 70 LOLA'S PLACE - Table - Night

Group - as Lola finishes her title - Mary laughs - a little
confused - is a little diffident about having this ability of
hers commented on. She says:

TITLE:

"I couldn't read your mind, Lola
I can only get those that are
sort of in tune with me."

BACK TO SCENE

She finishes title - Lola gets up - a little worried about it,
and anxious to get away - says she's sure glad she isn't then -
exits toward the counter - looking at Mary uneasily. Mary
laughs - Nick who is slumped down in his chair, grouching looks
up with Mary's words - says bitterly -

TITLE:

"Well, I wish I'd been born off key!"

BACK TO SCENE

He finishes title - Mary turns to him - says - "Oh come on,
Nick - don't just grouch about it." - Nick looks up at her -
she smiles at him - lays her hand on his arm - and he smiles
unwillingly - is too fond of her to stay grouchy with her.

EXT. 71 - EXT. LOLA'S PLACE - Street in Chinatown

Two good looking cars drawn up at the curb - the slumming
party, Flannagan, the guide, getting off the front seat
of the first car - turns back to the passengers inside as
he stands on the walk -

TITLE

Flannagan - professional guide for
tourists.

EXT. 72 - LOLA'S PLACE *

C.S. Flannagan - as he talks to the people inside the first
car - gestures toward the upstairs as he says he will go up -
gestures them to wait there until he's fixed things - turns
to start out toward Lola's -

EXT. 73 - LOLA'S PLACE

M.S. As Flannagan exits up the stairs, the Websters and
Mrs. Wells with her escort, start to get out - to stand on
side walk to wait - talk it over. In the shot Margaret
is not seen to be recognized -

INT. 74 - LOLA'S PLACE - desk

Lola just taking her seat back at the cash register, still watching back toward Mary and shaking her head - skeptical about Mary and her powers. As she sits down, Flannagan comes into scene from the door - comes up to the counter and speaks her name - she turns and recognizes him - asks him what he wants. Flannagan jerks his head toward the door - says -

TITLE:

"Lola, I got a slumming party downstairs - sweels. I'm going to bring 'em on up and show 'em your place."

BACK TO SCENE

He finishes title - Lola bristles resentfully - about ready to do battle at the insult - says belligerently -

TITLE:

"Slumming party? What business you got bringing a slumming party to a genteel, refined place like mine?"

BACK TO SCENE

She finishes title - Flannagan says "Aw come on down off your high horse, Lola. They might spend a lot O' money. But Lola will not listen - tells him angrily to get out and take his slumming party somewhere else with him. Flannagan tries to argue, she won't listen - until his hand goes into his pocket and he unwillingly brings out a five dollar bill - slips it across the counter to her. Lola's protests stop in the middle of a sentence as she sees the money - a smile begins to grow - her whole manner switches - and she tells him all-right - to bring them on. Flannagan is sore because he has had to split with her. - exits to get the party - Lola carefully sticks the money into the front of her dress.

INT. 75 - LOLA'S PLACE - Table

Jerry watching toward Lola's counter - has seen Flannagan and heard - gets to his feet as he tells the others to come on - indicating a booth in b.g. - tells them they'd better go in there and out of sight of the bunch who are coming. Mary and Nick get up - start into booth - Jerry stops a waiter to bring some more coffee into the booth - follows the others into the booth - sits down on the same side with Mary - Nick on the other side - pulls the curtain so that they are screened from view of the room.

INT. 76 - LOLA'S PLACE

M.S. Flannagan at the door - holds it open for his party to enter - Rose and Frank come in - the Websters staying very close to each other - George stands aside for Mrs. Wells to enter - then waits for Margaret.

INT. 77 - LOLA'S PLACE - Door

C.S. at door - As George waits for Margaret - Mrs. Wells in scene - turns back to George and says anxiously - in a worried whisper to George

TITLE: "This is a terrible place, George.
I'm all upset - Where is Margaret?"

BACK TO SCENE

She finishes title - all in a flutter - George tells her not to worry - indicates the hall as he says that Margaret is right there - and Margaret enters with the older man - stops inside the door looking around - to give the camera a good shot of her face, to establish her likeness to Mary. She is dressed in very good clothes, wears her hair very much the same as Mary has worn her. She is wildly curious about the place.

INT. 78 - LOLA'S PLACE -

Group - As Flannagan - the guide - starts to tell the group about the place - Rose is very much thrilled - the group looking around - Rose sees the dance hall - is excited about it - tells the others to look - they look - see

INT. 79 - LOLA'S PLACE - From Rose's angle

Flash of the dance hall - dancing going on as they would see it

INT. 80 - LOLA'S PLACE

As Rose sees it - is excited - clasps her hands and turns to Frank - tells him to come on - let's go and dance - He is not very enthusiastic, but she takes him by the arm - tells the others to come on - asks Mrs. Wells if she won't come. Mrs. Wells is out of breath from the stairs - shakes her head that she really is not well enough to go - Rose tells the Websters to come on - the four of them exit toward the dance hall. George asks Margaret if she wants to go - she shakes her head - says they will stay with Mrs. Wells - the older man asks Mrs. Wells if she doesn't want to sit down - indicates a table - the four of them start out toward table - Flannagan looks from one group to the other - decides to go into dance-hall after the others.

INT. 81 - LOLA'S PLACE

M.C.S. Shot at an angle near the opening to the booth where Mary and the two crooks are - the curtain to the booth is not drawn all the way so that at the angle, part of the inside of the booth can be seen with Mary's arm visible. In the shot too, is a table on the main floor of the room - a little farther back from camera than the booth - so that the booth curtain screens the table from the view of those in the booth. Margaret-George - Mrs. Wells - and the older man come down to the table - start to sit down - Margaret taking a chair so that her back is to the booth. As they sit down Nick in the booth starts to get up as he indicates that he is going to the cigar counter for some cigarettes - comes out of the booth and passes the table - does not see Margaret because of her back is to him - goes on out of scene - crossing in front of the party at table.

INT. 82-DANCE HALL

At the entrance to the dance floor - as Rose and Frank, with the Websters start thru the gate on to the dance floor - Rose very much excited - Mrs. Webster hanging onto her husband tightly. The Websters go first - as the bouncer slaps his pocket for a gun as he has done everybody - Rose goes thru and the bouncer slaps Frank's pocket, stops as he hits his hip pocket - feels something hard - Frank's flask - looks at him suspiciously - Frank is fussed - tries to edge away - the bouncer stops him - reaches in and deftly pulls out the flask - sees what it is - grins broadly - slaps Frank on the back in amusement - laughing - Frank grins weakly, reaches out, takes flask and puts it back in his pocket - goes out onto the floor -

INT. 83 - LOLA'S PLACE

M.S. Group at table - Nick is getting some cigarettes at the counter - turns back - starts for the booth. Coming in this direction he is headed toward Margaret so that he can see her face - does not see her until he gets close to the table - then gets a look at her face - stops dead still - staring -

INT. 84 - LOLA'S PLACE

C.U. Nick - as he stands near table - looking at Margaret out of scene - eyes wide and staring - can't believe his sight - sees

INT. 85 - LOLA'S PLACE

C.S. Margaret - as Nick would see her - she is not looking at him - then feels his scrutiny - looks up - sees how intently he is staring - doesn't know what the matter is - touches George - he looks -

INT. 86 - LOLA'S PLACE

C.S. Group - As Nick stands staring at Margaret - unable to move - thinks he has 'em - shakes his head - looks more closely - Margaret looks at him - Mrs. Wells turns and looks - Margaret asks if there is anything he wants - Nick comes to himself with a start - George starts to get up - Nick is confused - stammers that there isn't anything - tries to blurt out an apology - can't get control of himself - turns quickly and makes for the booth - disappears inside. George looks after him - laughs - says that he sure must have 'em - Margaret laughs - says it's all right - George sits down again -

INT. 87 - LOLA'S PLACE - Booth

Nick in his coat - very much excited - telling Jerry and Mary about what he has seen - that the girl outside looks just exactly like Mary. Both of them laugh - Mary tells him that he's crazy - that he's been hitting the dope too hard. Nick is greatly excited - thinks himself that maybe he is seeing things - tells them to look. Mary turns half around - pulls back the curtain a little so that she can look back toward the table - Jerry leans around so that he can look - Nick leans across the table.

INT. 88 - LOLA'S PLACE

The booth in f.g. - Mary's back to the camera as she peers thru, the opening as she pulls back the curtain - Jerry and Nick looking out - so that the double can be used for Mary. Margaret is in the b.g. with her back to the booth. Those in the booth watch excitedly - for a moment - can't see her face - then Margaret turns half around as she adjusts her wrap over the back of the chair - reveals her face to the camera and those in the booth - exact likeness of Mary. She holds that position for a moment while she fusses with the wrap - Mary and Jerry give a start of surprise.

INT. 89 - LOLA'S PLACE

C.S. Mary - as she looks - shooting straight on - Jerry and Nick behind her as they look out - see

INT. 90 - LOLA'S PLACE

From Mary's angle - shot of Margaret at the table - fussing with the wrap as Mary would see her - quick cutting in these shots to help out the illusion of the two girls - Margaret turns around again so that her back is to the booth again.

INT. 91 - LOLA'S PLACE - Booth

Mary and the two men - as they turn back from looking - bewilderment on the faces of Mary and Jerry - Nick says "I told you so" triumphantly. Mary looks at Jerry - says with quipped surprise -

TITLE: "She looks more like me, than I do myself!"

BACK TO SCENE

She finishes title - Nick says sure she does - starts to talk excitedly. Jerry is thoughtful - nods - tells Nick suddenly to be quiet - leans around and peers out cautiously again. The situation has made him think that there may be possibilities in it.

INT. 92 - LOLA'S PLACE

C.S. Group at table - as Mrs. Wells nervously says title:-

TITLE: "This place has my nerves all in a flutter. I'm glad Margaret didn't wear any more jewels. She's generally so careless with them."

BACK TO SCENE

She finishes title - Margaret smiles -

INT. 93 - LOLA'S PLACE

C.S. Margaret - as she smiles and says good-naturedly

TITLE: "I'm not careless with them. The minute I take them off I put them in my safe."

INT. 94 - LOLA'S PLACE

As Margaret finishes title, Mrs. Wells says -

TITLE: "The safe! A fortune in jewels and she leaves them in a safe a burglar could open with a pen-knife."

BACK TO SCENE

She finishes title - all wrought up about it - Margaret laughs - says it isn't quite as bad as that.

INT. 95 - LOLA'S PLACE - Booth

Mary, Nick and Jerry - Mary wondering about it - Jerry listening intently to what is being said outside - Nick starts to say something about it - Jerry wishes him - listening intently to the conversation at the table - his face lighting up at the mention of the jewels - hearing everything that is being said - Mary leans closer to the curtain to listen with him.-

INT. 96 - LOLA'S PLACE

To take in the booth and the table - those in the booth interested and listening - Rose comes into the scene - comes toward Mrs. Wells - is excited - takes her hand and tells her to come on into the dance hall - that it's tremendously exciting. Mrs. Wells doesn't want to go - Rose urges her - Mrs. Wells gets up, - says with a sigh -

TITLE: "Oh dear! I'm sure there are germs as big as guinea pigs in there!"

BACK TO SCENE

She finishes title - Rose laughs at her - the older man says he will go with her - the three of them exit toward the dance hall leaving George and Margaret alone - George has stood to let Mrs. Wells go - sits down again - laughing as he watches after his mother - then turns back to Margaret - starts to talk to her.

INT. 97 - DANCE HALL

As Rose comes back from the other room - leading Mrs. Wells - the older man following - as they go thru the gate the bouncer feels the older man's pockets. Frank is waiting - the next dance has not yet begun - Rose is very happy and excited -

INT. 95 - DANCE HALL

C.S. of Group - as Rose talks excitedly to Mrs. Wells - Mrs. Wells a bit worried. Rose indicates a man out of scene - Mrs. Wells looks - sees -

INT. 99 - DANCE HALL

From Rose's angle - Shot of a big burly man - as Rose would see him - he is watching them - smiles - looks like a typical gun-man.

INT. 100 - DANCE HALL

C.S. Group - as Rose - indicating the man - she smiles at him brilliantly - says to Mrs. Wells excitedly -

TITLE:

"I just know he's a gun-man! Wouldn't it be exciting to say you'd danced with a real gun-man?"

BACK TO SCENE

She finishes title - couples start out onto the floor as the music starts - Mrs. Wells is horrified at Rose's words - Rose turns again to look toward the man - just as he comes into scene - comes up to her - doesn't even ask her if she wants to dance - takes her in his arms and starts out with her - Rose is thrilled - pleased, dances off with him. Mrs. Wells starts to protest horrified, but it is too late.

INT. 101 - DANCE HALL 2

Flash of a very hard-boiled looking woman - evidently a hard customer and an old hand at the game - is with a man - the man indicates the direction of the group with a jerk of his head - pushes her as he tells her to go on and get the man - Frank - she smiles wisely and starts out -

INT. 102 - DANCE HALL - at Gate

Group at gate - Mrs. Wells fussed up - Frank and the older man trying to console her and tell her it is alright - Flannagan steps closer, tells her it is alright - she quiets a little - The woman from previous scene comes into scene, - walks up to Frank - smiles at him - holds herself ready for him to dance with her - tells him to come on. Frank doesn't want to - hesitates - there is no way out. He takes hold of her gingerly holding her pretty well away from him - she starts to dance - jerks him up closer - smuggles up tight against him - Mrs. Wells watches bewilderedly - the older man asks her if she wants to dance - she says no - sinks into a chair - he sits down with her. She is watching Rose anxiously.

INT. 103 - LOLA'S PLACE - Booth

Jerry is listening intently - Mary leaning close to the curtain, intent on what is being said at the table just beyond - she cautiously pulls back the curtain a little - peers out - sees -

INT. 104 - LOLA'S PLACE

From Mary's angle - shot of Margaret and George at the table - Margaret's back to camera - George talking to her interestedly. With casual manner he reaches out and lays his hand on Margaret's as it lies on the table - holds it as he talks to her, Margaret scarcely takes any notice of the action. Narrow the iris down to pick out just George - that Mary is seeing only him - then close it down again to pick out just their two hands as George holds Margaret's - following the line of the things as Mary notices them - the things in which her interest lies -

INT. 105 - LOLA'S PLACE - Booth

As Mary looks out - interested - lets the curtain again - a quizzical little expression - thoughtful - comes over her face as she thinks about it - thinks "So that's how the land lies." Jerry asks her what's going on - in a whisper she says - "nothing" - leans close again to listen.

INT. 106 - LOLA'S PLACE - Table

C.S. at table - Margaret and George as George looks at her - has been talking to her seriously - his hand still resting rather carelessly on hers - he says - without great enthusiasm in his manner - is merely curious and matter of fact -

TITLE:

"And you won't marry me, Margaret?"
I've asked you often enough - and
I really think we'd jog along rather
nicely together."

BACK TO SCENE

He finishes title - rather casual about it - Margaret looks at him quietly - with a quiet smile - is not at all thrilled by his proposing to her -

INT. 107 - LOLA'S PLACE - Table

C.U. Margaret - as she smiles quietly - says

TITLE: "That's not exactly a very
impassioned appeal George.
Are you sure you really love me?"

BACK TO SCENE

She finishes title - looking at him with her quiet smile -
not greatly interested -

INT. 108 - LOLA'S PLACE

C.U. George - as he hears her question - laughs - not at all
impassioned, has known her all his life, and likes her
very much, but is far from being in love with her - says

TITLE: "Well, I've never seen anyone that
I liked better, and mother's very
fond of you."

INT. 109 - LOLA'S PLACE

C.U. of both as George finishes title - pats her hand casually
and then takes his own away to feel casually for a cigarette.
Margaret looks at him quizzically - knows how he feels -
amused at his casual way of putting it - and at his mention of
his mother - she says curiously -

TITLE: "Just what is it about me that you
like, George?"

"BACK TO SCENE"

She finishes title - George finishes lighting cigarette before
he answers - then looks at her with friendly liking as he says -
-still casually -

(CONTINUED)

INT. 109 - LOLA'S PLACE - (CONTINUED)

TITLE:

"Oh your disposition - your complexion - the way you wear your hair. I'm mad about the way you wear your hair!"

BACK TO SCENE

He finishes title - Margaret smiles - thinking it over - trying to get words for what she wants to say to him

INT. 110 - LOLA'S PLACE Booth

As Mary hears George's last title about the hair - is listening intently and almost unconsciously her hands lift to her own hair - and she adjusts it with quick little pats and touches - not thinking of what she is doing - bends back to listen again.

INT. 111 - DANCE HALL -Dance Floor

C.S. Of Frank as he dances with the hard-boiled woman. He is very conscious of his position. She is jammed up tight against him - her arms around his neck and holding tight as she dances - her face buried against his shirt.

INT. 112 - DANCE HALL

C.U. Of the woman as she dances with Frank - so take her face as it is buried against his shirt front -. She keeps it tight against him - looks up out of the corner of her eyes to see if he is looking - turns her face down again so that it is ~~xxxx~~ against his shirt - tight - turns her face so that she can get hold of one of the pearls of his shirt studs - bites it off deftly - rolls it in her mouth until she tucks it under her tongue - gets hold of the next one and breaks it loose with her teeth - does the same with it - his shirt gaps open a little -

INT. 113 - DANCE HALL

C. S. Of the two - Frank wholly unconscious of what is happening - the woman looks up at him again - goes on dancing.

INT. 114 - DANCE HALL

C.S. Rose with the big chap who took her out to dance. He is holding her tight and rolling around with her. She is getting quite a thrill out of it. The music stops - the people stop dancing - he applauds vigorously - but there is no more. He takes her arm and starts to steer her roughly across the floor to Mrs. Wells.

INT. 115 - DANCE HALL

C.S. Mrs. Wells and Rose. Frank enters scene - exhausted - he sits down - starts to tell them about it, as he does his shirt gaps open where the studs are gone - Mrs. Wells and Rose see it and exclaim - Frank looks down and sees what has happened - is filled with consternation - jumps up to look around for the woman - Rose laughs at him.

INT. 116 - DANCE HALL

M.S. Of the Group - as Frank jumps up excited. The music starts and people begin to dance. The bouncer sees his excitement - comes down and asks him what the matter is. Frank starts to tell him - but Mrs. Wells has risen - wants to get out without any more confusion - is afraid and tells him not to make a fuss - he looks rather fearfully at the crowd, decides not to - tells the bouncer nothing is wrong. The Websters are sticking very close together - a woman comes up to Webster and tells him to come on and dance with her - Mrs. Webster holds tight to her husband's arm - she is afraid he will get away - pulls him toward Mrs. Wells - asks her to come on and let's get out of here. Mrs. Wells calls Flannagan - they start to get ready to leave.

INT. 117 - LOLA'S PLACE-Table

Margaret and George talking - Margaret looks at George with a dreamy expression - says with a shake of her head -

TITLE: "No, George. Someday you'll meet a woman whose disposition and whose hair you'll like just as well. And besides that - there will be a wonderful electric something ----"

BACK TO SCENE

She pauses - George reaches for her hand again as he says, "And besides that, what?" Margaret smiles as she looks at him - pats his hand in comradelu fashion-as she says -

TITLE: "Well, when you tell her you love her, you won't say 'We'll jog along very nicely together.'"

BACK TO SCENE

She finishes title - pats his hand again. George looks down at her hand - lifts it a little as he sees the ring on her hand - indicates it -

INSERT: Ring on Margaret's hand - an odd design

BACK TO SCENE

As George indicates ring - says -

TITLE: "Anyway, you still wear my little ring. Maybe that's a good sign for me."

BACK TO SCENE

He finishes title - Margaret lifts her hand to look at the ring -

INT. 118 - LOLA'S PLACE

C.S. Margaret as she looks at the ring - then across to George with a smile - says -

TITLE: "I wear it out of habit, Igues. If I ever change - If I ever come to believe that I love you - I'll take it off."

INT. 119 - LOLA'S PLACE

C.S. OF BOTH - as Margaret finishes her title - George grins - that's a go. He is not hurt nor feeling badly over her turning him down.

INT. 120 - LOLA'S PLACE -Booth

Nick and Jerry busy talking to each other in rather excited whispered conversation - the situation has set their minds to working. But Mary listening - is pleased with the end of the situation as she has overheard it - a smile on her lips - paying attention only to what is happening at the table outside - absently her hands lift to her hair again.

INT. 121 - LOLA'S PLACE

M.S. Table in f.g. - part of booth visible - Margaret and George turned and watching as the party from the dance hall come up to the table - Mrs. Wells very much of a flutter as she starts to tell them all about it - George gets - pats her shoulder as he tells her it's alright. Mrs. Wells is anxious to go - tells Margaret to come on. Margaret picks up her wraps as she gets up - Rose is anxious to go on - says excitedly to Margaret -

TITLE:

"Come on, Margaret. Mr. Flannagan says the next place is lots more disreputable."

BACK TO SCENE

She is finishing title - Margaret smiles, says alright - George holds her wrap, puts money on table - Mrs. Wells, Frank, Rose, the Websters and the older man turn and start out - Margaret and George following - as they start, Jerry, in the booth, looks around the curtain - tells Nick to wait there - steps out - alert. The party are leaving - Flannagan going last. Just as Flannagan gets to the door Jerry calls to him - Flannagan stops - turns back - Jerry hurries to him -

INT. 122 - LOLA'S PLACE

C.S. Jerry and Flannagan - as Jerry comes up to him - pulls out a cigar and gives it to him - Flannagan takes it. Jerry hurriedly nods his head after the departed group - asks Flannagan who the girl is. Flannagan eyes him - looks at the cigar - says

TITLE:

"She's Margaret Waring - inherited old John Warin's millions - living along up on 82nd St. Just off the Avenue."

BACK TO SCENE

He finishes title - Jerry nods - Flannagan looks at him shrewdly - wondering what his game is - Jerry thanks him - Flannagan turns away - says they're waiting for him - goes on out - Jerry stands a moment thinking - alert - then turns back toward the booth -

INT. 123 - LOLA'S PLACE

Near the entrance to the booth - as Mary and Nick come out, and Jerry comes back down to them on F.G. Jerry is excited - Mary is impressed by the likeness between herself and the other girl, but as yet thinks nothing more of it. Nick starts to question Jerry about what he has found out - Jerry answers briefly - turns to include Mary as he says tensely -

TITLE:

"It's a pip! Mary, here's the big chance we've all been waiting for!"

BACK TO SCENE

He finishes title - Mary is a little startled - looks at him sharply as she asks what he means. Jerry is tense - his mind working rapidly - he takes her by the arm - starts to sit down at the table - tells her to sit down and listen - Nick takes another chair - Jerry starts to talk to Mary rapidly -

INT. 124 - LOLA'S PLACE

C.U. Jerry - as he talks rapidly says -

TITLE:

"My God, Mary, haven't you any imagination? Suppose some night when she walks out of her place, you walked in, looking just like her -"

INT. 125 - LOLA'S PLACE

Group - as Jerry finishes title - Nick nods quickly - Mary is beginning to get the drift of his idea - looks at him wonderingly - Jerry goes on rapidly - carried away with idea - says -

TITLE:

"You'd be her, that's all. You could get rid of the servants - find out about things - let us in on that big haul of jewels."

BACK TO SCENE

He finishes title - Mary looks at him intently - thinking hard - then she shakes her head quickly - she can't do it - it would be impossible. Nick gives an impatient exclamation - Jerry silences him - restrains his own impatience as he turns to Mary again -

INT. 126 - LOLA'S PLACE

C.S. Jerry - as he says - his manner pleading -

TITLE:

"Listen, Mary, you've been saying a long time you wishes we could all get out of this - to the country, where we could go straight -"

INT. 127 - LOLA'S PLACE

Group - as Jerry finishes title - Mary nods - a little dreamily at the thought - Jerry goes on - pleading - says, "It'd give us a chance we've never had - to have the things none of us ever had. Don't you see?" Mary's eyes are far-away - as she listens - dreamy.

INT. 128 - LOLA'S PLACE

C.S. Mary - her eyes dreamy as she thinks about the picture Jerry has drawn - idly she opens the lid of her little vanity box as she plays with it - says dreamily -

TITLE:

"I wonder what it'd be like to have all the things she has - and to have a man like that in love with you -"

INT. 129 - LOLA'S PLACE

Group - as Mary finishes title - dreamily - Jerry gives her a quick hurt look - his own love for her hurt by the inference of her words about a man like George. Absently Mary looks at the little mirror in the lid of her vanity - Jerry leans forward again as he says "This is your chance to have it all, Mary - to have all those things if you want them - if you'll only go thru with this." Mary scarcely hears him -

INT. 130 - LOLA'S PLACE

C.S. Mary - As she looks into the little mirror - scarcely hearing Jerry, an odd, somehow tenderly reminiscent smile comes to her lips as she thinks back to what George has said - says dreamily to herself -

TITLE:

"I'm glad he likes the way we wear our hair."

BACK TO SCENE

She finishes title - dreamily - a vague pleasure in the thought.

INT. 131 - LOLA'S PLACE

Group - Mary looking at the mirror - closes the box - Nick says impatiently "Come on Mary. Do we do it?" - Jerry starts to argue - Mary is brought back to herself. Seriously she stops him - says wistfully - very quietly - looking straight at Jerry.

TITLE:

"Yes, I want a chance for us all - a chance to go straight. But I'd like it to come with honest money."

BACK TO SCENE

She finishes title - Nick leans forward quickly - says - "Then you're not going to do it? You're going to throw us down?" Jerry asks a quick question. Mary looks at them - her lips curve in a faint flash of humor as she shakes her head that she is not going to do it - says -

TITLE :

"There'd be only one finish for us in this - the Irish clubhouse with the green lights."

BACK TO SCENE

She finishes title - Nick gives an aggrry exclamation.

INT. 132 - LOLA'S PLACE.

G.S. Nick - as he says angrily - sore at Mary.

TITLE

"You listen! Up to now you've stood under the tree while Jerry and me shook it! We done all the work - and now you throw us down!"

INT. 133 - LOLA'S PLACE

Group - As Nick finishes title - Mary looks at him quickly startled and hurt - Jerry turns on him quickly - tells him that's enough - to keep quiet. But Nick is sore - says he won't keep quiet - says angrily -

TITLE:

"I got a right to squak! After all we done for you - you'd throw us down you're yellow, damn you - yellow!!"

BACK TO SCENE

He finishes title - Mary starts to answer - can't - her chin starts to quiver - she is deeply hurt. Jerry tells Nick angrily to shut up - they don't need any of that - but he gets up from the table with a grim manner of finality - he has himself been hurt that Mary would act so with them. Mary gets up - hurt and silent - Nick is surly and angry - out of sorts with the world a marked constraint between them all. Mary starts out Nick follows - Jerry calls waiter, signs the check starts out - The waiter looks at the check doubtfully asks him to wait a minute, Jerry stops, the waiter exits.

INT. 134 - LOLA'S PLACE At door

Nick is going out the door - Marry following. Mary turns and looks back - sees that Jerry isn't going - stops - looks back - sees -

INT. 135 LOLA'S PLACE

From Mary's angle - Jerry is standing by the table - as Lola comes into scene the check in her hand - comes up to him her manner serious - says - as she indicates the check he has signed -

TITLE: "Jerry, I'm sorry to say it to you - but you been signin' lot o' these - and there aint nobody gives me any credit. "

BACK TO SCENE

She finishes title - Jerry's eyes drop - he hasn't the money to pay it. He shifts uncomfortably - then looks up at her as he says quietly -

TITLE: "I'm sorry, Lola. I won't sign any more - and I'll fix those in a few days."

BACK TO SCENE

He finishes title - Lola nods - hates to hit Jerry this way - Jerry starts to turn away.

INT. 136 - LOLA'S PLACE

M. S. As Mary, seeing Jerry turn toward her - hastily starts on. Nick is in the door behind her - he starts on gruffly Jerry following. There is great constraint between all of them as they start out - as -

FADE OUT.

FADE IN ON

INT. 137 - ROOMING HOUSE HALL Night Sequence.

As Mary, Jerry and Nick come up the last of the stairs - still with great constraint showing between them. The hall is that of a very cheap rooming house - the door to Mary's room at one side at the head of the steps - the door to Jerry's and Nick's room across the hall. Without speaking Nick goes on to their door - Mary goes to hers, feels for her key to unlock the door. Nick does not even look at her is badly off of her. But Jerry stops near his door - turns to watch her. Mary's shoulders are drooping - she feels very badly about their misunderstanding - she gets her door open - starts in slowly. Nick gets their door open - goes on in.

INT. 138 - ROOMING HOUSE HALL Close shot Jerry

As he looks toward Mary out of scene - tender gentleness - all his love for her showing in his face as he looks at her he says quietly - "Good night, Mary" -

INT. 139 ROOMING HOUSE HALL

Mary at her door in f.g. - Jerry behind her. She hears - turns and looks at Jerry - says "Goodnight" - is feeling deeply - knows all Jerry has done for her in her life - and all that Nick has tried to do - that she does owe them a great deal. She is beginning to doubt whether or not she has the right to turn them down as she has done. She looks at Jerry for a long moment - then turns swiftly and goes on into her room, closing the door. Jerry stands a moment looking after her - at the closed door - then turns and goes slowly on into his room - closes the door.

INT. 140 - MARY'S ROOM

Mary takes off her hat - is very thoughtful - throws her hat down on the bed - is feeling very badly about all that has happened - stands in the middle of the floor as she looks around the bare unlovely little room. Her shoulders lift in a gesture of distaste - slowly she turns and goes over to the window - stops there and turns to look back toward Jerry's and Nick's room across the hall - thinking - takes a step as though to go across the hall to them - then stops irresolutely can't make up her mind - turns back to the window - stands looking out - troubled.

INT. 141 JERRY'S ROOM

Nick slumped down in a chair - Jerry thinking hard as he walks slowly up and down the room. It seems to him somehow that he has reached a crisis in his affairs - and yet with the way things stand he would never force Mary into the situation which she has refused to enter. Nick looks up at him - is still very sore - tells him quietly but firmly to shut up - that that's all over with, and that if Mary doesn't want to go on with it, it's cold. Nick subsides unwillingly - Jerry falls to pacing the floor again.

INT. 142 - MARY'S ROOM Close Shot

Mary at the window - thinking hard - she looks again back toward Jerry's room - knows in what a hard situation they are from what she saw with Lola - knows that they have done everything for her - and in feeling that she is a quitter to throw them down. She makes up her mind suddenly - her head lifts - and she turns and starts out toward the hall.

INT 143 - JERRY'S ROOM

Nick still in the chair - Jerry has stopped by the window - both of them very low and disconsolate. Nick looks up and Jerry turns as there is a knock at the door - Jerry calls "Come in" - the door opens and Mary enters slowly - looks from one to the other - Nick is surly - does not speak - Jerry tells her quietly to come in and sit down - turns back to his window - the atmosphere strained. Mary watches them then hesitantly comes over to Jerry.

INT. 144 JERRY'S ROOM Close shot Jerry

As he stands by the window - and as Mary comes into scene stops at his elbow - Jerry does not turn around - Mary says quietly -

TITLE:

"Jerry, I heard what Lola said to you tonight."

BACK: She finishes title - Jerry turns quickly - realizes that she knows how badly off they are - smiles quietly as he says that that's all right - that it doesn't matter - turns back to his window again - Mary stands looking at him - knowing how blue he feels - turns and looks - sees

INT. 145 JERRY'S ROOM. From Mary's Angle

Shot of Nick - as he sits slumped down with his face in his hands - pathetic and hopeless. He looks up toward her with pleading in his eyes - his rebellion gone - almost tears in his eyes as he says unsteadily -

TITLE:

"Mary, you've said you wanted me to get off the coke - how'm I goin' to do it here? Don't y' see this is m' only chance?"

BACK: He finishes title - feeling deeply - sincere about it - gets up - starts toward her pleadingly.

INT. 146 - JERRY'S ROOM Close shot.

Mary and Jerry - Mary's eyes far away as she hears Nick's plea - Jerry does not look at her - Nick comes into scene - broken - pleading - takes hold of her arm as he says - gesturing toward the bare, cheap room -

TITLE:

"What chance have I got here? We would have the little place in the country - it's be the last job. I'm licked, Mary - I'm beaten if we don't get this - now."

BACK: He finishes title - feeling deeply - knows that he hasn't much chance, and that if he is to straighten up it must come quickly - turns his head away to hide the tears in his eyes. Gently Mary puts her arm around his shoulders deeply touched. She is about ready to give in. Jerry turns to her quietly - meets her eyes squarely as he says -

TITLE:

"Nick's right, Mary. The big chance has got to come quick. And I promise you if we put this through, we quit."

BACK: He finishes title - Mary smiles gently.

INT. 147 - JERRY'S ROOM. Close up Mary

As she says - her head lifting -

TITLE:

"All right - you can count me in. I stick."

INT. 148 - Jerry's ROOM. Group

As Mary finishes title - Jerry's face lights up - Nick turns to her with a cry - hardly able to believe it - grabs her and starts to dance wildly around her - telling her he knew she wouldn't throw them down. As he stops Jerry takes Mary's hands - gives her a long look that says she won't be sorry - Mary smiles - both the men start to talk - to plan - as

FADE OUT

FADE IN ON

TITLE:

So that in a little while, at
Margaret Waring's home -

FADE OUT

FADE IN ON

EXT. 149 - WARING HOUSE. Med. Shot. Day Sequence

Jerry neatly dressed, going up the steps - rings the door
bell - waits -

EXT. 150 WARING HOUSE Close shot at Door.

As Jerry waits - looks around quickly - observing everything
in a moment the door is opened by Brewster - he asks what
Jerry wants - Jerry turns back the lapel of his coat - shows
Brewster the badge -

INSERT:

Flash of badge - City Inspector
on inside of Jerry's coat.

BACK: As Brewster looks at the badge - back at Jerry - Jerry
says:

TITLE:

"I'm City Inspector Bartlett -
sent up to inspect the wiring."

BACK: He finishes title - Brewster tells him immediately to
come on in - Jerry enters -

INT. 151 WARING LOWER HALL. Close shot.

At the front door - as Brewster stands with Jerry - deferential
and not at all suspicious of him. Jerry's manner is very
businesslike as he says:

TITLE:

"You have a burglar alarm?"

BACK: He finishes title - Brewster nods - Jerry is watching
everything alertly - nods as Brewster answers - as though to
say, "Oh, you have?" This is the information he is after
He asks where it is - Brewster throws open a small panel beside
the door - shows Jerry a switch - Jerry nods with a wise ex-
pression as he sees it - says, "Oh, yes." - steps closer to
look at it - then as they start upstairs.

FADE OUT

FADE IN ON

TITLE:

A few nights later at the
Waring home.

FADE OUT

FADE IN

INT. 152. - WARING BEDROOM

Margaret discovered reclining in a long chair while Leontine
sits beside her on the stool, polishing her nails. Margaret's
jewel case stands on the dressing table - jewels scattered
about on the table - a suitcase is placed on a chair - opened
and a dressing case, also opened, is on the dressing table
bench. The clothes closet doors are open, revealing a row of

gowns - hats on a shelf above them - shoes on a slanting shelf which is raised a little from the floor. As Leontine works on Margaret's nails, Margaret is enumerating the things she wants to take with her - checking them on the fingers of her other hand.

INT. 153 WARING BEDROOM. Close shot Margaret.

As she checks off articles on her fingers and says:

TITLE: (Run this in French)
"I'll want the gray satin dinner gown and the old rose velvet."

SCENE 153 - CONTINUED

BACK: Margaret finishes title - pauses to think of other things:

TITLE: Leontine, Margaret's maid --

INT. 154 - WARING BEDROOM. Close shot Leontine

Leontine nods as she works on Margaret's nails, polishing them, then looks up to Margaret and says:

TITLE: (Run this title also in French)
"And Mademoiselle will wear the black - with the cape?"

INT 155 WARING BEDROOM. Close shot Both

Leontine finishes her title and Margaret nods her head. Leontine gives her nails a last polish and then as Margaret examines them, Leontine says (teasing to be taken along)

TITLE: (In French)
"Mademoiselle, are you sure you can get along without me? Wouldn't it be better for me to go with you?"

BACK: Leontine finishes her title and Margaret laughs as she says:

TITLE: "Dear me, no. I certainly can get along without you over night. I am not so helpless as all that."

BACK: Margaret finishes her title and Leontine lifts her shoulders in a shrug of disappointment, Margaret laughs at her and then says: "Hurry along now and get the packing done." She gets up to go to dressing table.

INT. 156 WARING BEDROOM. Close shot Leontine

As she turns back toward Margaret and says:

TITLE: "Pardon, Mademoiselle, but it seems so strange for you to speak to me in English."

BACK: She finishes title.

INT. 157 WARING BEDROOM. Close shot Margaret.

Margaret at the dressing table. She turns around to face Leontine and shakes a comb at her as she says in pretended seriousness:

TITLE: "It's the only way you'll ever learn English, Leontine. I'm going to speak it to you altogether and I shan't answer you when you speak French."

INT. 158 - WARING BEDROOM. Close shot Both.

Margaret finishes her title and Leontine is rather sorrowful as she says:

TITLE: "I shall be very lonely if you never speak the French to me, Mademoiselle."

BACK: She finishes title and Margaret who has turned back to the dressing table, says - "I can't help it, Leontine, you'll never learn English unless I do." Leontine starts to get things out for packing. Margaret busies herself at the dressing table.

INT. 159 WARING LOWER HALL. Stairs

Brewster comes from the back of the hall toward the stairs carrying a large dress box. Just as he reaches the stairs, Miles, in chauffeur livery, comes in from back of hall. He calls to Brewster, who pauses. Miles comes to him, worried and hands him a wire which he has in his hands.

INT. 160 - WARING LOWER HALL. CLOSE SHOT AT FOOT OF STAIRS.

Brewster reads the wire while Miles talks about it anxiously

INSERT Telegram on received blank -
Mother taken seriously ill suddenly
Come immediately.
Sister

BACK: Brewster finishes the wire and hands it back to Miles. Miles has asked if Brewster would ask Miss Margaret if he might go and also says now, consulting his watch, that there is a train he can just catch. Brewster is sorry about it and says he will ask - Miles waits anxiously as Brewster starts on upstairs.

INT. 161 - WARING BEDROOM.

Margaret discovered at dressing table in f.g. selecting a ring and pin which she intends to wear. She is putting other jewels into the case and talking at the same time with Leontine who is taking a gown from the closet.

INT. 162 - WARING UPSTAIRS SITTING ROOM (Shooting toward bedroom)

Margaret and Leontine can be seen in bedroom in b.g. Brewster enters sitting room through hall door and goes toward bedroom door. He pauses at the bedroom door - Margaret sees him and comes down to him - Brewster explains about Miles - Margaret is sorry about it.

INT. 163 WARING SITTING ROOM Close Shot

Of Brewster and Margaret - Margaret sorry about Miles' bad news says -

TITLE: "Of course he may go. Phone Mrs. Wells that we'll use her car tonight.

INT. 164 WARING SITTING ROOM. (Shooting toward bedroom)

Margaret finishes her title - Brewster indicates the box and Margaret speaks to Leontine who comes forward and takes the box as Margaret turns back toward the bedroom - After Brewster gives Leontine the box, he exits toward hall again - Leontine carries the box to the bedroom.

INT. 165 WARING LOWER HALL

Miles is waiting anxiously at the foot of the stairs. Brewster comes down the stairs - pauses to tell Miles he may go. Miles is greatly relieved and hurries out down the hall, going toward the back while Brewster goes to a phone on a small table in the front of the hall.

INT. 166 - WARING BEDROOM

Leontine is lifting the new gown out of its box. She holds it up for Margaret to see. Margaret admires it - then takes it from Leontine and holding it up in front of her, admires the effect - Leontine says it is charming. Then Leontine crosses to the dressing table and begins to pack the dressing case. Margaret spreads the dress out on the bed - examines it - picks up shoes (that match) from the box - looks at them.

INT. 167 WARING BEDROOM. CLOSE TO DRESSING TABLE

Leontine puts a box of powder into the dressing case - then picks up the jewel case and holds it out toward Margaret as she asks: "will you want any of these Mademoiselle?" Leontine picks up a string of pearls and holds them up with the case;

INT. 168 WARING BEDROOM. CLOSE SHOT MARGARET AT BED.

Margaret drops the shoes back in the box on the bed - looks toward Leontine as she says;

TITLE: "No, I'll open the safe and then when Brewster unlocks the inner drawer you can put them away."

INT. 169 WARING BEDROOM

Margaret finishes her title and starts for the sitting room. Leontine puts the pearls in the case and puts the case down on the dressing table again - going on with her packing.

INT. 170 - WARING SITTING ROOM

Margaret comes from the bedroom and down to the safe in the f.g. She opens a panel, disclosing the safe - then turns the safe knob - according to the combination. Just as she finishes Brewster comes in from the hall - Margaret opens the safe door and turns toward him.

INT. 171 - WARING SITTING ROOM. CLOSE SHOT BREWSTER

As he says;

TITLE: "Mrs. Wells was already on her way
over here, Miss Margaret."

BACK: Brewster finishes the title - waits for orders.

INT. 172 - WARING SITTING ROOM - CLOSE TO SAFE

Margaret thinks just a moment and then says:

TITLE: "Then watch for her, Brewster, and
ask her not to send her car away;"

INT. 173 WARING SITTING ROOM.

Margaret finishes her title and Brewster answers, "Yes, Miss Margaret, " and turns to go. Then Margaret catches sight of the safe and it is brought back to her mind. She calls to Brewster - he stops and turns back toward her.

INT. 174 WARING SITTING ROOM. CLOSE TO SAFE

Margaret indicates the safe as she says:

TITLE: "Please unlock the inner drawer,
Brewster, and then be sure and lock
it again, after Leontine puts away
the things."

INT. 175 - WARING SITTING ROOM.

As Margaret finishes her title she starts back toward the bedroom while Brewster comes down toward the safe. He takes out a bunch of keys and unlocks the inner drawer - opens it a little way, to try it, and then pushes it closed and goes on out toward the hall.

INT. 176 WARING BEDROOM

Leontine has finished packing both bags. Now she sets them down near the sitting room door. As Margaret starts to take off her negligee Leontine takes a dress from the closet and starts to help her dress - Leontine holds the dress for Margaret - helps her into it and starts to fasten it.

INT. 177 STREET CORNER (Supposedly across the street from)
Waring home.

Mary, Jerry and Nick comes from around the corner. They pause as Jerry gives a quick look all around, then draws close to Mary and points off in the direction of the Waring house.

EXT. 178 - WARING HOUSE (From angle of Mary, Jerry and Nick)

Run a few feet of the house and then Mrs. Wells' car drives in and stops. Her driver gets out, opens the door and then just as he is helping Mrs. Wells out, Brewster opens the front door of the house and starts down toward the car. Mr. Wells turns toward him as her driver gets back in the car, and prepares to drive away.

EXT. 179 - WARING HOUSE. CLOSE TO CAR

Mrs. Wells' driver preparing to drive out - Mrs. Wells waiting Brewster hurries in and explains about Miles being called away and that Miss Margaret wants to use Mrs. Wells' car. Mrs. Wells agrees and speaks to her driver. He nods in answer and Mrs. Wells starts up to the house with Brewster.

EXT. 180 - STREET CORNER Same as 177 Close Shot group

Mary, Jerry and Nick - watching across the street. Jerry turns to Mary - indicates the house as he says that they'll be going in a few minutes from the house - meaning Margaret and Mrs. Wells. Mary nods with a sort of nervous tenseness. Jerry takes two keys from his pocket - indicates one - gives it to her as he says -

TITLE: "This will let you in the front door,
Find out the combination if you can
but if you can't, we'll be on the roof
and you can let us in the window.

BACK: He finishes title - indicating the second key - that it is for the window - gives it to her. Mary nods again that she understands - Jerry tells her to keep her nerve - pats her shoulder - they hurry out - she turns back to watch toward the house.

INT. 181 - WARING SITTING ROOM. (BEDROOM DOOR IN B.G.)

As Mrs. Wells comes in from the hall, Margaret, her hat and cape (or coat) on, appears in the bedroom door. Mrs. Wells is panting and out of breath, patting her chest with fluttery gestures as she says - "Oh the stairs - the stairs." Margaret hurries to her, slips her arm around her and leads her down to the couch. Margaret sits down beside her - Mrs. Wells fumbles in her handbag for a bottle of smelling salts. -

INT. 182 WARING SITTING ROOM. CLOSE TO COUCH

As Mrs. Wells fumbles for her smelling salts, she says:

TITLE: "I ought never to climb stairs. The
trouble with me is I forget how frail
I am."

BACK: Mrs. Wells is pathetically funny as she sighs and catches her breath. Then as she finds the salts, Margaret takes them from her - opens them and holds the bottle to Mrs. Wells' nose. Mrs. Wells closes her eyes as she inhales the salts - doesn't realize what a long breath she takes - or quite how close the bottle is, so that she gets too strong a whiff of the salts. She opens her eyes - gasping - the tears coming to her eyes. She is speechless - fumbles in her bag again for her handkerchief. Margaret comforts her patting her arm. Then after she has patted at her eyes with her handkerchief, Mrs. Wells feels for her pulse, feeling anxiously up and down her wrist. She gets very anxious as she says - "I want to feel my pulse and I can't find it." Margaret smiles and takes hold of Mrs. Wells' wrist - feels for her pulse.

Ext. 183 ALLEYWAY . MED CLOSE SHOT

Jerry and Nick slip in - both give a cautious look all around, Jerry indicates a fire escape - gives Nick a hand up and then Nick holds down a hand to Jerry - both of them start up hastily.

INT. 184 WARING SITTING ROOM. CLOSE TO COUCH

Margaret discovered holding Mrs. Wells' wrist, feeling her pulse Now she releases the wrist, smiles as she says - "It seems steady enough." Mrs. Wells has been watching her anxiously - Now, determined to have the proper respect for her ailing nerves, she says, rather pettishly:

TITLE: "Well, steady or not, I know I'm not well enough to start off at this hour of the night on any trip to Stamford."

BACK: She finishes the title and Margaret answers:

TITLE: "Well, of course we could go early in the morning with George."

BACK: She finishes her title - anxiously so that we feel for the moment that perhaps they are not going after all.

INT. 185 - WARING SITTING ROOM. CLOSE SHOT MRS. WELLS

She opens her mouth, aghast at the very thought of getting up early in the morning, - very aggrieved as she says:

TITLE: "Margaret! You know I can't raise my head from my pillow before ten thirty, If I'm not there tonight I'll never be at the wedding."

INT. 186 - WARING SITTING ROOM

Mrs. Wells finishes her title - makes a great fuss of still being out of breath. Margaret tries to console her - petting her which is exactly what Mrs. Wells wants.

INT. 187 - STREET

A flash of Mary - watching toward the Waring house.

INT. 188 - WARING BEDROOM

Leontine is straightening the dressing table. Now she pulls a bell cord (for Brewster to come for the bags) then picks up the jewel case and starts into the other room.

INT. 189 WARING SITTING ROOM. CLOSE TO COUCH

Mrs. Wells, deciding it is all right now to begin to feel better, is putting her smelling salts away as she says:

TITLE: "Margaret, I've sometimes wondered if the reason you don't marry George is because he might have inherited my wretched health."

BACK: Mrs. Wells finishes her title - Margaret laughs and then gets to her feet, shaking her head as she laughs.

INT. 190 - WARING SITTING ROOM. CLOSE SHOT

Of Margaret (with room for Leontine to enter) Margaret laughs shaking her head, and then, only half seriously, she says:

TITLE: "I don't marry George because I'm not in love with him and he's not in love with me."

BACK: Margaret finishes her title - then Leontine enters and hands her the jewel case. Margaret takes it, saying - "All right, I'll put it in the safe." As she says this, she turns away to go to the safe - Leontine exits to go back to bedroom.

INT. 191 - WARING SITTING ROOM

Mrs. Wells watches as Margaret goes to the safe - Leontine going back to bedroom. Then Mrs. Wells asks, just as Margaret is putting the case into the safe - "Aren't you wearing your pearls - or any jewelry." Margaret turns toward her, puts the box into the drawer.

INT. 192 - WARING SITTING ROOM. CLOSE TO SAFE

Margaret shakes her head as she says:

TITLE: "They're much safer here. Haven't you read about all the motor hold-ups?"

BACK: Margaret finishes her title and turns to close the inner drawer.

INT. 193 - WARING SITTING ROOM. CLOSE TO COUCH

Mrs. Wells gets very much alarmed - looks at her gold bag and jewels and then says, excited - "Oh, then I'd better not wear mine. Here!" Hurriedly she starts stripping off her rings and bracelets, gets up and starts out toward Margaret.

INT. 194 - WARING SITTING ROOM. CLOSE TO SAFE

Mrs. Wells enters scene - to Margaret - hurriedly and hands her her rings and bracelets - then starts taking off her brooch - hands this to Margaret - also her purse. Margaret puts all Mrs. Wells things into the gold bag and puts this in the inner drawer. As she is doing this Mrs. Wells says:

TITLE: "Oh dear! I hope I'll be able to stand this trip."

BACK: Mrs. Wells sighs deeply as she finishes her title - Margaret answers: "We could telephone Isabel that we can't come." Mrs. Wells is exaggerated in every gesture she makes. Now her refusal of this suggestion is almost horror as she answers:

TITLE: "Good gracious, no. Isabel would be mortally offended if we didn't come to her very first wedding'."

BACK: Mrs. Wells finishes her title - Margaret laughs and they turn to leave scene.

INT. 195 - WARING SITTING ROOM

Brewster has entered the room and now he is stooping to pick up the suitcase and dressing bag that stand in the bedroom door. Leontine comes down to Margaret and hands her her gloves and handbag. Margaret calls to Brewster, asking him to lock the safe. He sets down the bags and comes down to the safe - looks the inner drawer with his key, then closes the safe door, turns the combination - closes the panel and goes back for the bags. Meanwhile Margaret and Mrs. Wells have gone on to the door. Margaret stops to say a last word to Leontine and then she and Mrs. Wells exit, as Brewster is crossing for the bags.

INT. 196 - WARING UPPER HALL

Mrs. Wells and Margaret start downstairs but at the top, Mrs. Wells stops and says:

TITLE: "There now, I forget. I wanted to ask
Leontine to let me have a hot water bag."

BACK: She finishes title just as Brewster comes out with the bags. Margaret says she will go back and get the hot water bag but Mrs. Wells insists upon getting it herself - tells Margaret to go on down to the car. Brewster has gone on down with the bags - Margaret starts on down now as Mrs. Wells turns to go back into the sitting room.

INT. 197 - WARING SITTING ROOM.

Leontine is straightening the room as Mrs. Wells enters. Mrs. Wells explains what she wants and Leontine answers - "Certainly Madame, I'll get it." Leontine starts for the bedroom. She is just going through the door when the phone rings. Both she and Mrs. Wells look at the phone - then Mrs. Wells says - "Go on, Leontine, I'll answer it." Mrs. Wells crosses to the phone and Leontine goes on out of scene into the bedroom.

INT. 198 - WARING SITTING ROOM. CLOSE TO PHONE

Mrs. Wells enters scene - sits down and answers the phone.

INT. 199 - CLUB - CLOSE SHOT AT PHONE.

Either a phone booth - or just a close shot at a phone on a table. George speaks into the phone.

INT. 200 - WARING SITTING ROOM. CLOSE SHOT AT PHONE.

Mrs. Wells recognizes George's voice - asks what he wants and then says that Margaret has gone down to the car. She listens a moment as George explains about the books he has for Margaret and then she says:

TITLE: "No, we can't wait - we're late now.
Just leave them on your way home,
dear. I'll explain to Margaret."

BACK: She finishes title - says goodbye and hangs up the phone - Then as she gets up, Leontine enters scene with a hot water bag. Mrs. Wells says:

SCENE 200 CONTINUED

TITLE;

"My son is leaving some books for Miss Waring a little later, Leontine. Have Brewster take care of them"

INT. 201 - WARING SITTING ROOM

Mrs. Wells finishing her title, Leontine smiles and says, "Oui Madame" and then waits as Mrs. Wells leaves the room, then she resumes her work of straightening the room - arranging papers at the desk, etc.

INT. 202 - STREET

Mary, keeping a careful look around - looks off toward the Waring house.

EXT. 203 - WARING HOUSE (From Mary's angle)

Mrs. Wells' limousine is in front of the house - the lights on inside so that Margaret can be seen inside the car. Brewster is putting the bags in beside the driver. Now Mrs. Wells comes out of the house and down to the car - gets in - car drives out. Brewster goes back to house.

EXT. 204 - STREET

Mary is looking off after the car. Now she gives a quick look around and then starts down the street toward the corner intending to cross at the corner and go back to the house.

INT. 205 - WARING LOWER HALL

Brewster is just closing the door - he puts on the night lock and then opens the panel that hides the burglar alarm switch - closes the switch so that the alarm is on (he thinks) closes the panel and starts upstairs.

EXT. 206 - SIDE STREET

Casey is coming along on his regular tour. He comes down to f.g. and then stops, looking off and up toward the roofs.

EXT. 207 - ROOFS

A silhouette shot, with the figures of Jerry and Nick indefinite as they cross the roof.

EXT. 208 - SIDE STREET

Casey watches a moment and then greatly concerned about it, he starts down the street.

INT. 209 - WARING SITTING ROOM.

Brewster discovered examining the lock of one window. He goes to the other window - sees that it is locked, then crosses to a small table and turns out the light. As he is doing this, Leontine finds a bracelet on the desk. She picks it up and now as Brewster is at the table, she comes to him with it - shows it to him as she says that Mademoiselle has been careless again. Brewster tells her to put in the desk and look

the drawer. Leontine goes back to the desk - while Brewster steps to the bedroom door and switches off the bedroom lights.

INT. 210 - WARING SITTING ROOM. CLOSE SHOT AT DESK

Leontine places the bracelet in a desk drawer, closes the desk and locks it as she says:

TITLE: "I've locked it and I'll take the key
then I'm quite sure it will be safe."

BACK: She finishes title, takes key out of lock and puts key in her pocket - turns away out of scene.

INT. 211. - WARING SITTING ROOM

Brewster comes down from bedroom door as Leontine crosses from desk toward him. Brewster looks at his watch - then opens hall door and he and Leontine start out - Leontine goes out first and Brewster snaps off the light, leaving only a moon-like effect from the window.

INT. 212 - WARING UPPER HALL

There is a faint night light which is left burning. Brewster comes on out of the bedroom - closing the door - Leontine starts on slowly down the hall to go to her room - Brewster turns to go to the stairs.

EXT. 213 - WARING FRONT DOOR.

Mary hurries in - starts to unlock the front door, keeping a cautious look out as she does.

INT. 214 - WARING UPPER HALL

Brewster is down two or three steps from the top - Leontine, in the hall, calls to him and he goes back up. Leontine comes down a few steps - Brewster moves a step or two nearer her, away from the stairs as Leontine says:

TITLE: "OH, I forgot ! Mr. Wells is coming to
leave some books for Mademoiselle.
Perhaps I should wait up."

BACK: She finishes title and Brewster says - "Never you mind about them. I'll wait up for him". He finishes title - Leontine thanks him - and Brewster turns back to come to stairs.

INT. 215 - WARING LOWER HALL

The front door opens and Mary slips in - gives a quick look around, turns the night bolt and then, as she gives a quick glance toward the stairs (out of scene) she gives a gasp of surprise and hastily ducks behind the long curtains that hang in the drawing room doorway - close to front door.

INT. 216 - WARING LOWER HALL. STAIRS

Brewster comes down the stairs - exits out past camera toward front door.

INT. 217 - WARING LOWER HALL. Same as Scene 215

INT. 217 - WARING LOWER HALL. SAME as Scene 215

Mary is hidden by the curtains - Brewster passes close to her as he goes to the front door - tries it again, then passes her again as he starts back down the hall.

INT. 218 - WARING HALL. CLOSE UP

Of Mary behind the curtains - afraid to breathe and holding her breath.

INT. 219 - WARING HALL (SHOOTING TOWARD STAIRS)

Mary is hidden behind curtains in the f.g. Brewster goes on down the hall and exits from scene through a door. The moment he is out of sight, Mary slips out from behind the curtains and hurries upstairs.

INT. 220 - WARING HOUSE.

Casey hurries into scene, coming down toward the Waring house - he stops and looks up toward the roof, then starts up the steps to the door.

INT. 221 - WARING SITTING ROOM

Mary enters from the hall - closes the door carefully - then gives a quick look around the room - hurries over to the windows and draws the curtains - then she goes to the panel - (in front of safe) and throws her searchlight on the safe, after opening panel. Then she looks around the room - hurries to the desk - tries to open the drawer - can't - picks up a book from the top - looks at it hurriedly and throws it down in disgust - then she starts for the bedroom.

EXT. 222 - WARING FRONT DOOR.

Casey rings the bell - then perhaps knocks on the door with his night stick.

INT. 223 - WARING SITTING ROOM.

Mary hears the bell - stands as if petrified a moment, then hurries into bedroom.

INT. 224 - WARING BEDROOM

Mary hurries in - throws her flashlight around - on the dress on the bed - then carefully closes the door and snaps on the lights - She goes over to the bed - looks at the dress hastily, then starts to take off her jacket, hat, shoes, etc.

INT. 225 - WARING LOWER HALL

Brewster discovered talking with Casey - Casey insists upon going upstairs and Brewster says that there isn't anyone there, Casey is very positive, insists upon taking a look.

INT. 226 - WARING HALL. CLOSE SHOT CASEY

Very assertive and suspicious as he says: (also rather surprised)

TITLE: "You say that Miss Waring isn't here?"

BACK: He finishes title, with a little note of surprise.

INT. 227 - WARING LOWER HALL. CLOSE UP BREWSTER

He is annoyed at Casey's manner and very stiff and formal, rather cutting as he answers:

TITLE: "No. And even if she were she's not in the habit of receiving callers across the roof."

INT. 228 - WARING LOWER HALL

Brewster finishes his title - Casey, who has been looking upstairs, whirls on Brewster quickly as he says:

TITLE: "Can the comedy! I tell you I saw two men slip across the roof next door."

BACK: He finishes title - Brewster not at all alarmed - in fact very dubious about Casey's truthfulness. But as Casey insists on going upstairs, Brewster yields and leads the way Casey following right at his heels.

EXT. 229 - ROOF

Herry and Nick, in the shadow of a trap door. Nick shivers and runs his hands up his coat sleeve - wants some action Jerry cautions him to keep quiet and be patient.

INT. 230 - WARING SITTING ROOM

Brewster opens the door from the hall outside. enters and snaps on the light. Casey has followed right on his heels and now looks around the room - walking around a few steps. Brewster is watching him and so does not notice the drawn curtains immediately. Now Casey walks over to the window and pulls back the curtain, examines the lock. As he goes so, Brewster realized that the curtains have been drawn. He exclaims and Casey turns toward him - Brewster looks a little startled - puzzled - Casey asks him hastily what is the matter.

INT. 231 - WARING SITTING ROOM. CLOSE SHOT BREWSTER

Puzzled, as he says: (looking toward the curtains)

TITLE: "I can't remember drawing those curtains."

INT. 232 - WARING SITTING ROOM

Brewster finishes his title and Casey turns back to examine the window look again. Brewster looks from the window toward the wall safe - sees that the panel is open - gasps -

INT 233 - WARING SITTING ROOM. CLOSE SHOT BREWSTER

His eyes wide open - alarmed as he points to the safe and says:

TITLE: "Look ! Somebody has been here!"

INT. 234 - WARING SITTING ROOM

As Brewster finishes his title Casey again whirls toward him - then sees where he is pointing and turns to look at the safe - both he and Brewster start toward it.

INT. 235 - WARING SITTING ROOM. CLOSE TO SAFE

The safe panel stands wide open, revealing the safe. Brewster and Casey hurry in - Casey tries the safe and finds it locked then Brewster tries it. Both of them puzzled now. Casey scratches his head and Brewster says: - "I could have sworn I closed that panel when I locked the safe."

INT. 236 - WARING BEDROOM

Mary is at the closet, hiding the bundle of her own clothes. She wears a new gown and shoes which were in the box on the bed. As she turns away from the closet, her dress catches in a small chair and overturns it. She gives a quick startled glance toward the door.

INT. 237 - WARING SITTING ROOM

Brewster and Casey are still at the safe in f.g. - They both wheel and look toward the bedroom - then at each other - Brewster well frightened now and Casey with a glance of satisfaction. He indicates the bedroom with one hand, and the other hand reaches for his gun, as he asks - "Whose room is that?" Brewster answers - "Miss Waring's." Keeping well out of range of the door, Casey starts slowly toward it - his gun ready for action. Brewster starts forward and Casey motions him to keep back, and over to the other side of the door - Casey goes on toward the door, stepping softly - Brewster gets over toward the other side of the door - thoroughly alarmed - the bedroom door starts to open (opening in) and Casey swings his gun up ready - and opens door.

INT. 238 - WARING BEDROOM

Mary at dressing table - powders nose - doing this with the manner of not knowing that there is anyone in the sitting room. Now she pretends to be surprised to see anyone, her eyes widen, not in alarm but just in surprise as she says - "Why Officer!" gets up and comes to door.

INT. 239 WARING SITTING ROOM. CLOSE UP CASEY

His eyes almost popping from his head - he gulps in surprise as he says:

TITLE: "Miss Waring!"

INT. 240 - WARING SITTING ROOM. CLOSE UP BREWSTER

Just as surprised as Casey - hardly able to believe his eyes - says:

TITLE: "Miss Margaret!"

INT. 241 - WARING SITTING ROOM. CLOSE UP MARY AT BEDROOM DOORS

Mary smiles easily and says - Of Course" then looks from Casey toward Brewster and says:

TITLE: "Oh, I see you didn't expect me back so soon, did you?"

BACK: Margaret finishes her title, very sweetly:

INT. 242 - WARING SITTING ROOM (Casey & Brewster from Mary's angle)

Casey's mouth still hangs open in surprise and Brewster, also greatly surprised, is rather dazed. He shakes his head, rather stupidly - Casey, all unconsciously, is still holding the gun on Mary.

INT. 243 - WARING SITTING ROOM. CLOSE SHOT GROUP

Mary indicates Casey's gun with a little wave of her hand. Brewster looks at Casey and says. "It is not necessary for you to point that gun at Miss Waring." Casey comes out of his daze and hastily, and with an apology, puts the gun back in his pocket. Mary starts down toward the couch - as Casey, with a simpering grin of apology but still believing that there must be burglars, starts to explain about seeing the men - thinking that there were burglars.

INT. 244 - WARING SITTING ROOM. Close Shot Mary

Mary is just sitting down on the couch - Now she hears Casey's remark about burglars. She feigns great alarm as she says - Burglars! How extraordinary!"

INT. 245 WARING SITTING ROOM. Group at Couch

Mary pretends quite a bit of alarm at the idea of burglars and Casey who enters the scene, goes on with his explanation. Mary lets her pretense of alarm grow.

INT. 246 - WARING SITTING ROOM. Close Shot Brewster

Brewster is annoyed at Casey for alarming Margaret and is rather belligerent as he says:

TITLE:

"What do you mean by coming and disturbing Miss Waring with this cock and bull story of burglary?"

INT. 247 - WARING SITTING ROOM

Brewster takes a step or two toward Casey as he finishes his title and Casey springs to his own defense as he says, in a blustering way and gesturing toward the windows, "Well, I tell you I did see two men come across the roof out there." Mary is very alert, pretending alarm to cover her nervousness. Brewster gets into an argument with Casey as he says - "Well, they couldn't get in here even if they were on the roof." Casey asks why not and Brewster crosses toward the windows - motioning Casey to come with him. Mary watches them anxiously as they go toward the windows.

INT. 248 WARING SITTING ROOM. CLOSE SHOT MARY

As she sits on the couch - watching toward Brewster and Casey anxiously. Her real feelings show plainly now that the others are not looking.

INT. 249 - WARING SITTING ROOM. CLOSE TO WINDOWS

Brewster and Casey at the window - Brewster is just opening the window. Casey watches as Brewster shakes the iron bars and says - "See - perfectly solid and locked." Casey also shakes the iron bars as Brewster takes a bunch of keys from his pocket and holds up one key. As he holds up the key to the iron grating, Brewster says:

TITLE: "This is the only key there is. Miss Waring is careless about such things and she won't trust herself with one."

BACK: Brewster finishes his title.

INT. 250 - WARING SITTING ROOM. CLOSE SHOT MARY

She smiles as she says - very innocently:

TITLE: "No indeed, I shouldn't be trusted with keys a moment."

BACK: She finishes her title - smilingly.

INT. 251 - WARING SITTING ROOM. CLOSE TO WINDOWS:

Brewster, still annoyed with Casey, says "You see! I told you so." Casey still feels the necessity of exonerating himself and says:

TITLE: "I think I'd better take a look around that roof anyhow."

BACK: He finishes title and Brewster, quite annoyed, and with an air of forced patience, starts to unlock the window for him.

INT. 253 - WARING SITTING ROOM. CLOSE SHOT MARY

Mary is alarmed for Nick and Jerry - hardly able to keep this alarm from being seen. She gets to her feet.

INT. 253 - WARING SITTING ROOM

As Casey climbs out the window, Mary comes down toward the windows - forces a smile as Brewster turns toward her - Brewster says it is a shame that she should be disturbed this way. She forces a smile and says "Oh, that's all right." Brewster looks out the window - Mary anxious.

EXT. 254 - ROOF

Casey starts across the roof, toward the adjoining one, looking around searchingly - his hand going back toward his gun.

INT. 255 - WARING SITTING ROOM

Brewster stands at the window - looking out. Mary, too nervous to stand there and watch, turns away - takes a step or two back into the room and then turns toward the window again - then goes on toward the couch - straightens the pillows - anything to cover her anxiety - but her eyes are drawn back toward the window and when Brewster is not looking at her she is tense with anxiety.

EXT. 256 - ROOF . CLOSE SHOT NEAR TRAP DOOR.

Jerry and Nick, flattened back against the side of the door, are watching around the edge - they see -

EXT. 257 ROOF (From angle of Jerry and Nick)

Casey is seen crossing the roof - looking about him, going slowly -

EXT. 258 - ROOF. CLOSE SHOT

Nick and Jerry draw back - Nick scared to death, wants to make a run for it. Jerry makes him quiet, forces him back and both of them disappear back around the trap door.

EXT. 259 * ROOF. CLOSE SHOT CASEY

As he comes into scene - stops and looks all around - then sees:

EXT. 260 - ROOF

Flash of two shadows that look like Jerry and Nick - the shadows move.

EXT 261 - ROOF. SAME LOCATION AS SCENE 259

Casey thinks he has seen his two men again. He draws his gun and starts out, going over toward a large chimney -

EXT. 262 - ROOF.

(If possible) a shot that will show Nick and Jerry in f.g. behind the trap door - a large chimney about center f.g. near roof coping - and Casey coming toward camera from b.g.

EXT. 263 - ROOF. MED CLOSE SHOT.

Casey comes in past camera - to the chimney. He starts around the chimney cautiously - gun ready for action.

EXT. 264 - ROOF OTHER SIDE OF CHIMNEY

There is a short line stretched from the chimney to the coping and on this line are hung some men's clothes to air - they move a little in the breeze. Casey comes around the chimney, expecting to find his men. As he sees the clothes, his expression changes to one of chagrin - He slaps at the clothes in disgust, then sure that these are the shadows he has seen he starts back:

EXT. 265 - ROOF. SAME ANGLE AS SCENE 262

Jerry and Nick, hidden from the rest of roof by the trap door, in f.g. Casey passes not far from them as he starts toward b.g. going back across the roof.

INT. 266 - WARING SITTING ROOM.

Brewster still stands at the window looking out. Mary is a little distance behind him - watching anxiously, tense. Now Brewster comes toward her, smiles as he says - "He's coming back, Miss Margaret - there wasn't anyone out there, just as I thought. Then Brewster turns back to the window again while Mary gives a sigh of relief. - then Brewster turns away from the window - Mary is almost gay in her relief that Jerry and Nick haven't been caught and she goes to the piano and starts looking over the music which is on top.

INT. 267 - WARING SITTING ROOM. CLOSE SHOT BREWSTER

He gets a sudden thought and turns toward Mary and says:

TITLE: "Why did you return so unexpectedly,
Miss Margaret?"

BACK: HE finishes title, waiting for Mary to answer.

INT. 268 - WARING SITTING ROOM. CLOSE SHOT AT PIANO

Mary is taken unawares by Brewster's question. She stammers a little as she says "Oh, I - well you see I -- then she pauses as she sees Casey (out of scene) coming in the window She starts toward Brewster -

INT. 269 - WARING SITTING ROOM. MED SHOT.

Casey climbs in the window - Mary comes down to Brewster in f.g. and says:

TITLE: "I'll explain to you later
Brewster, when - after --"

BACK: Mary finishes her title with a little nod of her head toward Casey. Brewster thinks he understands and turns toward Casey and says, "Well you were mistaken, weren't you?" Casey is unwilling to acknowledge that he was wrong but he says rather gruffly, "Well, whoever it was must have gotten away." Mary is breathing more easily now - thinks the interview is over and that Casey will leave. He starts as if to go and then catches sight of the open safe panel. Mary watches him intently as he crosses to the safe.

INT. 270 - WARING SITTING ROOM. CLOSE TO SAFE

Casey looks from the safe toward Mary as he says (not at all suspiciously)

TITLE: "Then it was you who opened this, Miss Waring?"

INT. 271 - WARING SITTING ROOM

Casey finishes his title and Brewster, who feels sure he closed the panel, turns to look at Mary. Mary smiles and nods.

INT. 272 - WARING SITTING ROOM CLOSE SHOT MARY

She smiles sweetly at Brewster as she says:

TITLE: "You should scold me severely, Brewster, If someone who didn't belong here had gotten in that open panel would simply invite them to temper with the safe."

INT. 273 - WARING SITTING ROOM. MED. SHOT

Mary finishes her title, in wide eyed innocence and Casey smiles and nods his head as he says:

TITLE: "Almost as bad as writing the combination on the wall beside the safe, I heard of a lady who did that."

BACK: Casey finishes his title and Mary says "No!" smiling at him. Brewster smiles also - there is an atmosphere of better feeling among them as they laugh over the joke. Then Brewster says:

TITLE: "Miss Waring did something almost as bad. Tell Officer Casey - I know it will amuse him."

BACK: Brewster finishes title, looking at Mary. Mary smiles and plays for time - Casey waits in smiling anticipation.

INT. 274 - WARING SITTING ROOM. CLOSE SHOT MARY

She smiles, pretends embarrassment as if she hated to tell a joke on herself and then looks toward Brewster and says:

TITLE: "Oh, you tell him, you tell it much better than I do, Brewster."

INT. 275 - WARING SITTING ROOM. BREWSTER AND CASEY

Casey nods "Alright" off toward Mary.

SCENE 275 - CONTINUED

And then turns to Casey and says:

TITLE: "When the safe was put in Miss Margaret wrote the combination in the address book that always lays on the desk and labeled it plainly - 'COMBINATION TO SAFE'."

BACK - Brewster finishes title and he and Casey laugh heartily.

INT. 276 - WARING SITTING ROOM. CLOSE SHOT MARY

Mary listens eagerly - a look of hope coming into her eyes as she darts a quick side glance toward the desk - then she looks back toward Brewster and Casey.

INT. 277 - WARING SITTING ROOM. BREWSTER AND CASEY

Casey and Brewster laughing - then Brewster says:

TITLE: "Mr. Waring teased her so much she tore the page out, burned it, and said she's never write it down again anywhere."

BACK: Brewster finishes his title and Casey laughs again Brewster joining him -

INT. 278 - WARING SITTING ROOM. CLOSE SHOT MARY

Her smile fades into a sickly grin of disappointment and she gets up and waits - as if to end the interview.

INT. 279 - WARING SITTING ROOM

Margaret stands near the couch, as if waiting for them to go. They take the hint and Brewster starts to go toward the door, then he stops as Casey says - very pleasantly and as if conferring an extra amount of protection:

TITLE: "Now, I'll just take a look through the rest of the house to be sure you're perfectly safe, Miss Waring."

SCENE 279 CONTINUED

BACK: Casey finishes title and Mary smiles and waves her hand in a little gesture as she says - "Certainly officer, you have the freedom of the city." Casey, trying to be very courteous, makes a bow and bumps Brewster as Brewster crosses behind him toward the door - Casey turns to apologize to Brewster - Mary smiles -

INT. 280 - WARING SITTING ROOM. CLOSE SHOT MARY

She smiles teasingly, as she says:

TITLE: "But I warn you, Officer, you won't find anything a bit more suspicious than I am."

INT. 281 - WARING SITTING ROOM

Mary finishes her title, taking a delight in her own daring. Casey grins as he says - "Maybe not, but I must make sure." Then he and Brewster exit, Brewster closing the door after them. Mary stands looking after them a moment, then her expression and manner change abruptly and she starts for the bedroom, hurriedly -

INT. 282 - WARING UPPER HALL

Casey and Brewster coming down the hall from sitting room door. Leontine hurries in, past camera - excited as she sees the policeman, Brewster explains - Leontine very excited, clasps her hands in horror. Then Casey reassures her that he thinks everything is all right. Brewster tells her she had better go to Miss Margaret. Leontine is overwhelmed with surprise and hurries on toward sitting room door. - Casey and Brewster come on past camera.

INT. 283 - WARING SITTING ROOM

Mary comes from the bedroom with the bundle of her clothes and her hat. She looks around the room for a place to hide them. Then she hears Leontine in the hall and hastily crosses and hides the clothes behind the curtains - just getting them hidden when Leontine enters, Mary fumbles with the curtains as if adjusting them to cover her action. Leontine hurries toward her.

INT. 284 - WARING SITTING ROOM. CLOSE SHOT LEONTINE

Very excited and rattling out French rapidly as she says:

SCENE 284 CONTINUED

TITLE: "Il n'est pas arrive d'accident?
 Mademoiselle n'est pas belesee?"

BACK: Leontine pauses for breath - watching Margaret anxiously.

INT. 285 - WARING SITTING ROOM. CLOSE SHOT MARY

Mary hasn't understood a word - is rather dazed as she says -
"Huh?"

INT. 286 - WARING SITTING ROOM. CLOSE SHOT MARY & LEONTINE

Leontine very anxious about her - says excitedly:

TITLE: "Oh, Mademoiselle. Vous N'etes pas malade?
 Repondez - moi"

BACK: Mary swallows hastily - wonders what in the world she will do now - feels that the game is up and playing for time, she sits down on the piano bench and looks up at Leontine guardedly. Leontine stands looking at her, puzzled and then with a manner of making a great discovery, she smiles and says:

TITLE: "Oh, now I know why you do not answer me."

INT. 287 - WARING SITTING ROOM. CLOSE UP MARY

(She is relieved to hear Leontine speak English)
Mary looks up at Leontine and says:

TITLE: "Oh, you do? That's good."

INT. 288 - WARING SITTING ROOM. CLOSE SHOT BOTH

Mary finishes her title dryly and Leontine smiles as she nods her head and then says:

TITLE: "But, I didn't think you were in earnest
 when you said you would make me speak
 to you in the English."

BACK: She finishes title and Mary smiles as she says - "You didn't Well, you see I was now, don't you." Leontine smiles. Then asks about the burglars - excited as Mary explains -

EXT. 289 - ROOF

A flash of Nick and Jerry. Nick very cold and uncomfortable - he slips down beside the trap door, leans back against it, huddling up close to it and sticking his hands in his coat sleeves. Jerry keeps a look out.

INT. 290 - WARING SITTING ROOM

Mary still sitting on the piano bench. Leontine asks another question about the burglars and then says:

TITLE: "If it had been a burglar he would have made an extra large haul tonight."

BACK: Mary looks up quickly as Leontine says this - then after just a moments pause, she says - "What do you mean?" Leontine seems surprised and indicates the safe as she says:

TITLE: "Madam Wells' gold bag - her diamond brooch and bracelets and her rings! Has Mademoiselle forgotten?"

BACK: Mary smiles and gets up from the piano bench anxious for Leontine to go. As she gets up she says - "Yes, for the moment, I had forgotten." Then Leontine looks at her in surprise, aware for the first time that Mary has on the new dress - She exclaims in surprise and Mary whirls around, on guard to face her. Leontine indicates the dress and shoes as she says - "Why Mademoiselle has put on the new dress - even the shoes!"

INT. 291 - WARING SITTING ROOM. CLOSE SHOT MARY

As she breathes a little easier again - looks down at the dress holds out one foot and twists it about as if studying the shoe. Then she smiles and says *

TITLE: "Yes - you see I wanted to see how it looked."

INT. 292 - WARING SITTING ROOM

Leontine smiles and says - "Of course " and then as Mary turns away again, Leontine starts for the bedroom, Mary turns just in time to see Leontine at the bedroom door and she calls to her "Where are you going?" Leontine turns back in surprise.

INT. 293 - WARING SITTING ROOM. CLOSE SHOT AT BEDROOM DOOR

Leontine says in surprise:

TITLE: "Why - to put away the things Mademoiselle took off."

BACK: She finishes title -

INT. 294 - WARING SITTING ROOM. MED SHOT.

(Leontine not in shot) Mary in f.g. answers:

TITLE: "I put them away myself."

BACK: As Mary finishes title she darts a quick glance toward the curtains where she has hidden her own clothes. Leontine comes down into the scene, smiling - stops near Mary and says:

TITLE: "Mademoiselle is growing independent. But she needs to grow more careful."

BACK: Leontine is a little behind Mary as she says this and a quick look of alarm flashes over Mary's face - she wonders if she has been found out. But as Leontine finishes, she starts out of scene toward the desk. Mary watches her, walking a few steps nearer the table.

INT. 295 - WARING SITTING ROOM. MED SHOT TABLE IN F.G.

Mary at the table, watching Leontine at the desk. Leontine unlocks the desk and takes out the bracelet and brings it back to Mary, hands it to her with a little air of triumph as she says - "What do you say to that Mademoiselle?"; Mary takes the bracelet, looks at it and then smiles at Leontine. Leontine says:

SCENE 295 CONTINUED

TITLE: "Some day Mademoiselle's Jewels will be stolen."

BACK: She finishes her title and Mary, with pretended seriousness answers;

TITLE: "It wouldn't surprise me a bit."

BACK: As she finishes title, she gives a glance toward the safe and then gets an idea and hands the bracelet to Leontine, saying very carelessly. "Put it in the safe." As Leontine starts out of scene Mary picks up a magazine, pretends to look at it, but is watching out of the corner of her eyes toward Leontine -

INT. 296 - WARING SITTING ROOM CLOSE SHOT MARY

The panel is still ajar a little way. Leontine enters to safe, opens the panel wide and then tries the safe. It does not open and she turns back toward Mary - puzzled as she says: "But Mademoiselle, the safe is not open."

INT. 297 - WARING SITTING ROOM. CLOSE SHOT MARY

Pretending to be buried in her magazine and speaking absent-mindedly, says carelessly:

TITLE: "Well, open it."

INT. 298 - WARING SITTING ROOM. CLOSE TO SAFE

Leontine very puzzled - but decides her Mistress must be teasing her - smiles as she says:

TITLE: "Why Mademoiselle knows I have not the combination, and even if I had I have not Brewster's key to the inner drawer."

INT. 299 - WARING SITTING ROOM.

Leontine finishes her title - comes back to Mary and hands her the bracelet. Mary drops her magazine and laughs as she says - "Of course, how silly of me" - puts bracelet on - Then very anxious to get rid of Leontine, she says: "You must be tired." Run along to bed now, Leontine - I won't need you." As she finishes she puts her hand on Leontine's arm, trying to urge her toward the door, but Leontine protests and turns back saying:

TITLE: "Oh, no, Mademoiselle, I could not sleep Mademoiselle knows the trouble I have with insomnia."

BACK: She finishes title - Mary is at her wits end to know what to do next.

INT. 300 - WARING SITTING ROOM. CLOSE SHOT MARY

She studies a moment, tapping her lips with her finger - then a bright idea hits her and she says, smilingly but determinedly:

TITLE: "Leontine, I'm going to fix that insomnia if I have to send out for something. Haven't we anything in the house?"

INT. 301 - WARING SITTING ROOM. MED CLOSE SHOT

Mary finishes her title and Leontine, thinking a moment, remembers the veronal and says -

TITLE;

"Oh, yes! The veronal the doctor
prescribed for Mademoiselle."

BACK; She finishes title and Mary says - "Of course, I'd forgotten it. Get it, Leontine." Leontine answers - "Yes Mademoiselle," and exits from scene toward bedroom. Mary looks after her - gives a sigh of relief that everything is working out alright - then gives a quick glance toward the windows -

INT. 302 - WARING SITTING ROOM

Leontine disappears into bedroom, going on to bath room, while Mary hurries to the windows and looks out - anxious about Nick and Jerry. -

EXT. 303 - ROAD

Mrs. Wells' car - the driver has the hood up and is tinkering with the motor. The lights are on in the car and Mrs. Wells is worrying greatly while Margaret tries to console her. Now the driver lets the hood down and comes to the car -

EXT. 304 - ROAD. CLOSE SHOT AT CAR

Margaret and Mrs. Wells lean forward anxiously as the driver opens the door and says;

TITLE;

"We may be able to get home alright but
I don't think we'll ever make it to Stamford."

SCENE 304 CONTINUED

BACK; As he finishes his title, MRS. Wells turns to Margaret for advice carrying on as she always does when anything at all unusual happens. She and Margaret talk a moment - Margaret asks the driver a question and he shakes his head. Then Margaret says she thinks they'd better turn back. Mrs. Wells repeats this unnecessarily to the driver and he touches his cap, closes the door and goes to get in -

EXT. 305 - ROAD

The driver gets in the car, and turns it around and starts back.

INT. 306 - WARING SITTING ROOM. MED SHOT.

Mary turns away from the window quickly as Leontine comes in from bedroom. Leontine carries a box of veronal tablets and a glass of water. She comes down to Mary who takes a few steps to meet her. So as they are in F.G. they meet. Mary takes the box, opens it and then takes out two tablets, smiling at Leontine as she says;

TITLE;

"I think I'll give you two tablets.
If one is good, two ought to be better."

BACK; Leontine makes no protest so Mary puts the two tablets in her hand - Leontine takes them and then takes a drink of water - Mary watches her smilingly. Leontine finishes drinking and then says - "I hope they make me sleep." Mary smiles wisely as she says "I hope so." Leontine takes the box from Mary and turns to go back to bathroom. Mary tries to cover her anxiety to get rid of Leontine and drops down on the couch - picks up a magazine and looks at it -

INT. 307 - WARING SITTING ROOM. CLOSE TO BEDROOM DOOR

Leontine enters past camera, starts into bedroom and then turns back and says;

INT. 307 CONTINUED

TITLE: "Oh Mademoiselle! You didn't tell me
why you came back so soon!"

BACK: She finishes title -

INT. 308 - WARING SITTING ROOM. CLOSE TO COUCH

Mary's back is toward Leontine (out of Scene) and she looks up now - the startled look of apprehension coming into her face. She wonders what she shall say -

INT. 309 - WARING SITTING ROOM. BEDROOM AND HALL DOORS

Leontine gets an idea of why Margaret came home and says brightly:

TITLE: "Oh, did Madame Wells become worse?"

BACK: As she finishes her title, the hall doors open and Casey and Brewster come in - (or there is a knock and Leontine opens door.)

INT. 310 - WARING SITTING ROOM

Mary turns toward the door - wondering what in the world is up now - Leontine goes on into bedroom and Brewster comes down a few steps toward Mary as he says:

TITLE: "Officer Casey wants to apologize again
before he goes."

BACK: Brewster finishes title, Casey smiles and beams at Mary and Mary smiles in return - Casey makes his apology -

INT. 311 - WARING SITTING ROOM. CLOSE SHOT MARY

As she accepts the apology and then says:

TITLE: "It's nice to know you're taking such
good care of us. But, of course, I
wouldn't care to have you burst in again
tonight now that you see --"

INT. 312 - WARING SITTING ROOM. CLOSE SHOT CASEY

He grins and interrupts as she says:

TITLE: "No fear of me making a fool of myself
twice in one night."

INT. 313 - WARING SITTING ROOM. MED SHOT

Casey finishes title and Mary smiles upon him - he feels like a king. Then Mary says - "I want to express my appreciation." But Casey makes a gesture of refusing - says - "Oh no." But Mary insists - smiles as she says sweetly:

TITLE: "Just a trifle in appreciation
Brewster, please give Officer Casey
twenty dollars."

BACK: Brewster answers, "Certainly" and takes out his purse, and hands Casey the money. Casey fairly beams and thanks Mary. Then he turns to go. -

INT. 314 - WARING SITTING ROOM

As Brewster and Casey go toward the door, Leontine comes from the bedroom. Brewster remembers something he wants to say to Miss Waring, and Leontine says she'll take Casey to the door. Casey says good night and thank you again and then he follows Leontine on out. Mary sighs in exasperation but covers quickly as Brewster turns back again.

INT. 315 - WARING SITTING ROOM. CLOSE SHOT BREWSTER.

As he says:

TITLE: "I suppose you'll go to Stamford in the morning? I doubt if Miss Isabel would thank the marriage was legal unless you were there."

BACK: Brewster finishes his title, with a smile at what he thinks is his little joke.

INT. 316 - WARING SITTING ROOM. CLOSE SHOT MARY

She smiles easily as she answers, carelessly - and turns toward her magazine -

TITLE: "Oh, I mustn't disappoint Isabel."

INT. 317 - WARING SITTING ROOM. (Mary on Couch in F.g.)

Brewster smiles as Mary finishes title and says - Yes, Miss Brewster Margaret." Then as she says nothing more, but pretends an interest in her magazine, he turns to go. As he does, Mary looks at the bracelet on her arm - she gets an idea and decides to make one more try at getting the safe open. She calls to Brewster and he turns back - starts down toward her. As he comes near, Mary takes the bracelet off and hands it to him, says very casually - "Just put this in the safe for me please." As she speaks, she turns back to her magazine - Brewster takes the bracelet looks toward the safe and then back at Mary - sees that she makes no move and then says: "If you'll just open the safe for me."

INT. 318 - WARING SITTING ROOM. CLOSE SHOT BOTH

Mary looks up in pretended exasperation as she says:

TITLE: "Brewster? Have I got to open that safe for you?"

BACK: Brewster smiles in fatherly manner as she finishes title and then says:

TITLE: "You're getting more like your father every day, Miss Margaret. But as I often told him, it's responsibility no servant ought to carry."

BACK: He finishes title - smiles and Mary forces a smile as she reaches for the bracelet which he hands her -

INT. 319 WARING SITTING ROOM. CLOSE SHOT MARY

She slips the bracelet on her arm and says, dryly:

TITLE: "Brewster, you've no idea how much easier things would be for me if you hadn't shirked that responsibility."

INT. 320 - WARING SITTING ROOM. MED. SHOT.

Brewster smiles as Mary finishes title and then says very seriously that he doesn't think any servant ought to have such a weight of responsibility. Mary pretends to agree with him.

INT. 321 - WARING SITTING ROOM. CLOSE TO DOOR

Casey discovered talking to Leontine who has made quite a hit with him. Leontine is beginning to feel the effects of the veronal and it is all she can do to keep from yawning in his face. But she manages to cover with a smile when he looks at her. Now he starts to go and Leontine opens the door - revealing George Wells who is just reaching for the bell. (George carries two books under one arm) Casey greets George as he steps in and immediately launches forth into an explanation about the burglar scare, etc. George is surprised and his amazement grows as Casey winds up by showing him the twenty dollars which Miss Waring gave him. George turns to Leontine and says - "You mean Miss Waring returned?" Leontine smiles and nods. Casey leaves and Leontine closes the door, George says he is going up. He hurries toward the stairs.

INT. 322 - WARING LOWER HALL Stairs.

George starts toward the stairs and Leontine follows along after him - telling him that she will take the books but George answers that he must see Margaret. He goes on up - Leontine following.

INT. 323 - WARING SITTING ROOM. MED CLOSE SHOT

Brewster has still been holding forth on the subject of responsibility while Mary listens with forced patience, anxious for him to go. Now they both hear George's voice and look toward the door - Mary with some alarm - Brewster recognizes the voice and turns back toward her and smiles as he says -

TITLE: "It's Mr. Wells -"

BACK: Brewster starts for the door (out of scene) and Mary gets to her feet in alarm as she says "At this hour?" She feels she is cornered. She watches off toward the door anxiously - her breath coming in quick short breaths.

INT. 324 - WARING SITTING ROOM

Mary down in f.g. - she watches the door anxiously. As Brewster almost reaches the door, it opens and George comes in - Leontine right behind him. George hurries down to Margaret, anxious about her - dropping his books down on the couch or table and taking both her hands as he asks her if she is quite alright. Brewster and Leontine exit to hall - Leontine yawning - Brewster closing door after him.

INT. 325 - WARING SITTING ROOM. CLOSE SHOT GEORGE

As he holds both of Mary's hands and studies her anxiously asking her if she is over her fright.

INT. 326 - WARING SITTING ROOM. CLOSE UP MARY

She studies George's face - anxious to see if he will believe she is Margaret - a little on her guard as she assures him she is quite alright.

INT. 327 - WARING SITTING ROOM. CLOSE TO COUCH

Mary gently pulls her hands from George's and sits down on the couch - As George drops down beside her, she quickly puts the books or magazines between the, as if unintentionally. George leans toward her anxiously as he says:

TITLE: "I thought you and mother were well on your way to Stamford. What happened?"

BACK: As he finishes his title, Mary looks up at him, a soft gentleness coming into her manner - she pauses as George looks into her eyes and then, with a little wave of her hand, says:

TITLE: "Oh - the - er - the old trouble."

BACK: She smiles as she finishes her title and George, putting his own meaning upon her ambiguous words, says:

TITLE: "Mother's nerve? Dear old girl. I'll call her up and ask her how she is."

BACK: George gets up as he finishes title and is out of scene before Mary can stop him. She is desperate and flings out a hand to stop him as she says - "Oh, no, you mustn't do that."

INT. 328 - WARING SITTING ROOM. CLOSE TO PHONE

George has the phone in his hand, just ready to lift the receiver. But he stops and looks toward Mary inquiringly as he says - "Why not?"

INT. 329 - WARING SITTING ROOM. MED CLOSE SHOT

Mary smiles tremuously as she says:

SCENE 329 - CONTINUED

TITLE: "She's probably asleep by this time. She was very tired."

BACK: As Mary finishes title, with a gentle sweetness, George puts down the phone, saying "I suppose she is asleep." - Then feeling a new magnetism about this girl, he comes back to the couch and sits down beside her -

EXT. 330 - ROAD. INT. LIMOUSINE

Margaret and Mrs. Wells talking - Margaret says something and Mrs. Wells laughs heartily - (in scene in contrast to Mary's title in above scene)

INT. 331 - WARING SITTING ROOM. CLOSE SHOT AT COUCH

George senses a new attraction toward Mary - feels unable to take his eyes from hers. He says - "You're going to Stamford in the morning, of course?" Mary smiles and answers, trying to imitate Margaret's manner as she says:

TITLE: "Yes, in the morning, of course, Isabel wouldn't feel legally married if I didn't."

BACK: Mary finishes her title and George's smile changes to a sort of dreamy expression as he faces toward the camera, drops his hands between his knees and says:

TITLE: I love weddings, like tomorrow, when the right man and the right woman promise to stick together through thick and thin.

BACK: He finishes title, dreamily -

INT. 332 - WARING SITTING ROOM. CLOSE UP MARY

A dreamy expression comes into Mary's face and she nods her head slowly and drops into the same attitude as George - hands clasps and dropped forward on her knee - facing camera - she says "It's wonderful."

INT. 333 - WARING SITTING ROOM. CLOSE SHOT

Mary and George sitting side by side, in much the same attitude - hands clasped and dropped on their knees - both leaning forward a little. Both dreamy - George says, as if thinking aloud:

TITLE: "They're going to live in the country too. That's my idea of Paradise - the country with some one you care for."

BACK: Mary nods dreamily as she pauses - unconsciously leaning a little closer to him - both still looking out toward the camera. George says:

TITLE: "In an old fashioned house, with an old fashioned garden - lilacs and pansies and forget-me-nots."

BACK: As George finishes title, completely lost in his dreaming aloud, he reaches for Mary's hand. Her hand lies still in his - both of them unconscious of this fact - both dreaming. Mary says:

TITLE: "And vegetables."

BACK: As she finishes title, George says:

TITLE: "Dogs, and horses, and chickens."

BACK: As George speaks, Mary adds the words:

TITLE: "AND A PIG."

BACK: Still dreaming - holding Mary's hand, George says:

TITLE: "And a few books, and a few friends - "

BACK: As he finishes, Mary says - very dreamily - completely lost

TITLE: "And a few babies."

BACK: As Mary says this George is brought out of his dreams. He turns toward Mary in quick surprise. Mary realizes what she has said and also that George has her hand. She pulls her hand away gently and in some confusion -

INT. 334 WARING SITTING ROOM. CLOSE SHOT GEORGE

In surprise, he says:

TITLE: "I thought you didn't like babies. You told me once their hands were always sticky."

BACK: He finishes title - surprised.

INT. 335 - WARING SITTING ROOM. CLOSE SHOT MARY

Covering her confusion with a little laugh, she says:

TITLE: "Turning down a baby because it's hands are sticky is like turning down a friend because he's broke. Even a baby is bound to be out of luck sometimes."

INT. 336 - WARING SITTING ROOM. CLOSE SHOT AT COUCH

George laughs as Mary finishes her title and then, drawn again by the new magnetism he feels, he sobers and says, with semi-seriousness -

TITLE: "It's a pity we couldn't have fallen in love with each other, Margaret."

BACK: George finishes title -

INT. 337 WARING SITTING ROOM. CLOSE UP MARY

She is off her guard for the moment as she says:

TITLE: "It looks as if it ought to be an easy lot to fall in love with you."

INT. 338 - WARING SITTING ROOM. CLOSE TO COUCH

Margaret realizes what she has said as soon as George turns toward her eagerly. She draws back, turning it off with a laugh, as if she had been teasing. George makes her a mocking bow, as he says - "Thank you, Miss Waring, the same to you and many of them." Then the sentimental mood gets him again - he looks off toward the picture of Waring that hangs on the wall and says:

TITLE: "It's too bad you never did. He'd have been pleased - the dear old Governor."

BACK: He indicates the picture with a nod of his head as he finishes. For the moment, Mary doesn't know what he is talking about - then she follows the line of his gaze and sees the picture.

INT. 339 - WARING SITTING ROOM.

A flash of the picture of John Waring - large oil painting which hangs over the fireplace.

INT. 340 - WARING SITTING ROOM. MED SHOT

As George sits looking at the picture, Mary gets up and goes toward it. She stands looking up at the picture - her mood changing - she wishes so desperately that she might belong to people such as this old man represents -

INT 431 - WARING SITTING ROOM. CLOSE SHOT AT PICTURE

Mary looks at at the picture and the, with a sadness creeping into her manner, says:

TITLE: "You could tell just to look at him, that he'd never done a crooked thing in all his life. No wonder they made him Governor."

BACK: Mary finishes her title, still looking up at the picture

INT. 342 - WARING SITTING ROOM. CLOSE TO GEORGE
George is surprised - puzzled as he says - "Made him Governor?"
He gets up and starts out toward Mary.

INT. 343 - WARING SITTING ROOM. CLOSE SHOT AT PICTURE

Mary turns quickly toward George - sees she has made a mistep. Then as George enters scene, she tries to cover, pretends surprise as she says - "Oh, didn't you know?" George shakes his head and then thinks - he remembers and says -

TITLE: "Oh, it must have been in the Islands. I knew he was tremendously popular out there but I never knew they'd made him Governor."

BACK: He finishes title - looks up at picture - Mary feels on safe ground again, George is so unsuspecting and she smiles.

INT. 344 - WARING SITTING ROOM. CLOSE UP MARY

She smiles sweetly as she says:

TITLE: "Lots of people don't know."

INT. 345 - WARING SITTING ROOM. CLOSE SHOT AT PICTURE

Mary finishes her title, sweetly and George is fascinated with her - He leans against the fireplace - looks straight into Mary's eyes - holding her eyes with his as he says:

TITLE: "Margaret, you're getting more like him every day."

BACK: As he finishes his title, Mary is unable to take her eyes from his - the scene holds like a tableau, George reaching for her hand and holding it - both of them looking straight into each other's eyes.

EXT. 346 - ROAD

Mrs. Wells' car comes down toward camera and passes close to camera so that we recognize Mrs. Wells and Margaret in the Limousine.

INT. 347 - WARING SITTING ROOM. CLOSE TO PICTURE

George still holds to Mary's hand - both of them gaze into each other's eyes. George leans closer to her as he says:

TITLE: "Margaret, you've changed somehow. You look the same, and yet - there's the greatest difference."

BACK: As George finishes title instantly alarm flashes into Mary's face. She tries to draw her hand away, but George holds to it tightly - catches the other one - then as he looks down at her hands, he misses the ring Margaret wears - He can hardly believe it - and for the moment Mary doesn't understand as he holds one of her hands up and looks at them closely. Then he looks up in surprise -

INT. 348 - WARING SITTING ROOM. CLOSE UP GEORGE

In surprise (that our audience may think as Mary does for the moment that discovery of her pretense is at hand) Great surprise as he says:

Scene 348 (CONTINUED)

TITLE: "MARGARET, where's your ring?"

BACK: He finishes title -

INT. 349 - WARING SITTING ROOM. CLOSE UP MARY

A flash of Mary - a look of mingled alarm and uncertainty on her face - on the defensive - believing now that she is surely lost - she echoes his words - "Ring?"

INT. 350 - WARING SITTING ROOM. CLOSE SHOT

Then a great light of happiness glows in George's face - he draws Mary closer to him - radiantly happy as he says:

TITLE: "You've taken it off - as you said you would if you changed! I know now what you meant by the wonderful electric something!"

BACK: George's spirits are high - radiantly happy - he gathers Mary into his arms, in spite of her attempted protest, and kisses her - Mary relaxes to his kiss for a moment and then draws back - unable to meet his eyes as she says:

TITLE: "You'd marry me whether your mother liked it or not?"

BACK: George laughs happily - gathers her closer into his arms again, resting his head against hers as he says, happily - "What a fool I've been. I'd marry you in spite of the world!"

EXT. 351 - ROAD

Another flash of the Wells' limousine as it comes down the road to camera - passing close so that we see Margaret and Mrs. Wells -

INT. 352 - WARING SITTING ROOM. CLOSE SHOT

George holds Mary in his arms - his head resting against hers - blissfully happy. Mary is relaxed to his embrace. Now she stiffens, closes her eyes an instant and then shakes her head as she says - almost sadly:

TITLE: "It - it isn't fair - to you."

BACK: George holds her off a moment as he hears this title puts his hand under her chin, and forces her to meet his eyes. What he sees there makes him hold her close again - he kisses her repeatedly, laughingly to show her how fair he thinks it is. But in spite of his repeated kisses, on her eyes, her lips, her face, Mary holds herself stiff, looking straight out toward camera. Finally George realizes her stillness and unrelaxed stiffness and he stops, puzzled, looks at her and says: "Why Margaret - what's the matter - what are you doing?" Margaret gives him a quick glance, roguishly, then looks away from him as she says:

TITLE: "I'm praying not to be delivered from temptation."

BACK: As Mary finishes her title, with a roguish smile, George laughs happily - releases her from the embrace, his hands sliding down her arms until he holds to her hands, now he raises her hands to his lips - kisses them and then looks up at her as he says:

TITLE: "Get your ring, Margaret. I want to put it on your finger again - with a new meaning."

BACK: He finishes title, happily -

INT. 353 WARING SITTING ROOM. CLOSE SHOT MARY

She is brought back to realities abruptly by George's words about the ring. Again there is the necessity of deceit and she hates it more than ever. But she forces a smile - rather wistful as she says:

TITLE: "Tomorrow - you may - -"

INT. 354 - WARING SITTING ROOM. CLOSE SHOT BOTH

As Mary pauses, uncertainly, George says joyfully - "Tomorrow you promise?" Mary nods her head slightly and George starts to gather her into his arms again, but Mary catches sight of his wrist watch - shows it to him as he says & "You must go now - see how late it is - nearly midnight. George looks at his watch - (Suggest an insert of his watch - about three minutes to midnight." George looks up, wants to stay - says "Must I go?" Mary nods - he slips his arm around her and they start out of scene.

INT. 355 - WARING SITTING ROOM.

Mary and George come down toward the door - George picking up his hat as he goes - as they reach the door, Mary reaches for the bell pull - George stops her as he says - "Don't call Brewster - he's sound asleep by now - I'll let myself out." Mary smiles and lowers her hand - George smiles as he says:

TITLE: "As soon as I get home I'm going to wake mother and tell her."

BACK: He finishes his title gaily and Mary takes alarm instantly. She says "NO! No!" -- George is surprised and asks - "Why not? Mary smiles, trying to play the game. and says - "We'll both tell her - tomorrow." George yields - grabs her hands and swings them as he says:

TITLE: "All right! Then you'll find me on your door step as early as propriety permits and then we'll both go and tell her."

BACK: Mary smiles and nods - says "Yes, that's what we'll do." George kisses her goodnight again - then turns and opens the door.

INT. 356 - WARING UPPER HALL. CLOSE TO SITTING ROOM DOOR.

George steps out into the hall - Mary stands in the door watching him. As he reaches the stairs, he looks back at her and whispers a smiling "goodnight" - then as he turns around to come down stairs, Mary speaks his name - He turns back -

INT. 357 - WARING UPPER HALL. CLOSE SHOT MARY IN DOORWAY

With a faint treulous smile, Mary says:

TITLE: "Just suppose, if you never saw me again - would you - forget me?"

BACK: Mary finishes her title, wistfully -

INT. 358 - WARING UPPER HALL. CLOSE SHOT GEORGE AT STAIRS

He shakes his head slowly, smiling - his eyes filled with love for her as he says:

TITLE: "I'd never forget you this side of the grave nor beyond".

INT. 359 - WARING UPPER HALL - CLOSE SHOT

George finishes his title - then he takes quick steps back to her tips her face up so that he may look deep into her eyes as he says:

TITLE: "Just as you've been tonight - you'd live always in my memory."

BACK: He finishes title, sincerely and with a certain solemnity - Mary looks up at him - he kisses her and then leaves - Mary looks after him.

INT. 360 - WARING UPPER HALL. CLOSE SHOT MARY IN DOORWAY

Mary looks after him - her eyes soft - a wistful smile on her face. Then slowly, her hand lifts to her lips and she touches them gently with her fingers - in memory of his last kiss. Then slowly she starts to close the door.

EXT. 361 - WARING HOUSE

George comes out the front door, closes it, glances at his watch and hurries on away.

INT. 362 - WARING SITTING ROOM

Mary is closing the hall door - she stops, leans against it just a moment, closes her eyes as she thinks, then her eyes open she realizes what she must do - a complete change comes over her. She is the old Mary again. She snaps off the light, leaving only the moonlight effect again. Then she hurries down toward the windows.

INT. 363 - WARING SITTING ROOM. CLOSE TO WINDOWS

Mary hurries in - stoops down and pulls out her bundle of clothes from behind the curtains - then fumbles in them and gets the key to the iron gratings. Then she stands up, opens the window (after drawing the curtains back) and unlocks the grating (leaves key in lock) and leans out and whistles -

INT. 364 - ROOF. CLOSE SHOT

Of Nick and Jerry. Nick is half asleep, sitting down on the roof and leaning back against the trap door. Jerry is on the lookout he hears the whistle and answers then he shakes Nick into wakefulness. Nick stretches and shivers as Jerry pulls him to his feet. They start out together - Nick shivering.

EXT. 365 - ROOF (Lighted window to sitting room in B.G.)

Margaret seen at window in b.g. - after a moment, Jerry and Nick come in past camera and hurry across the roof toward the window.

INT. 366 - WARING SITTING ROOM. CLOSE TO WINDOW

Mary sees them coming and steps back a little way from the window, but holds to window - Jerry climbs in first and looks around, says something to Mary - Then Nick climbs in, shivers as he looks around - Jerry moves on out of scene - Mary closes the grating - Nick goes out of scene.

INT. 367 - WARING SITTING ROOM - CLOSE TO PIANO

Nick enters scene, puts his tools down on the piano and shivers again - slaps his arms to get warm - and says -

TITLE: "That roof is as cold as a step mother's
kiss."

INT. 368 - WARING SITTING ROOM. MED. SHOT

Nick finishes his title and Mary urges them to hurry - Jerry throws his flashlight on the safe and Nick goes to it - turns the combination - asks Mary if she got the combination - She shakes her head and says no one has it but Miss Waring -

INT. 369 - WARING SITTING ROOM. CLOSE SHOT NICK

As he examines the safe - then says:

TITLE: "I ain't going to waste time trying to
hit the tumblers. I'm going to blow it."

INT. 370 - WARING SITTING ROOM. MED. SHOT

Nick finishes his title and Jerry says - "All right, go ahead." Mary urges haste - Jerry hands her the flashlight and tells her to hold it. As she takes it Jerry tiptoes carefully over to the hall door, in b.g., and listens. Nick starts to get his tools ready - Mary urges him to hurry.

EXT 371 - CITY STREET

A flash of the Wells's car - as it drives through. Margaret and Mrs. Wells in the back seat.

INT. 372 - WARING SITTING ROOM.

Nick is working on the safe, with a drill that gives an electrical effect - Mary stands beside him, holding the flashlight - Jerry comes down to them from the door. All of them tense and anxious.

EXT. 373 - WARING HOUSE.

The Wells' car drives in and stops - Margaret gets out - says good-night and then starts up to the door as the car drives off -

INT. 374 - WARING SITTING ROOM. MED. SHOT

Nick works on the safe - electrical effect of the drill. Jerry standing by - on guard - Mary holds the flashlight - her nerves tense - Nick looks up and taking his drill from the safe, examines it in the ray of light - Then he looks up at Mary and says:

TITLE: "Get some pillows to deaden the sound
when I jolt this front off."

BACK: Mary hands the flash to Jerry and hurries out - Nick goes on working. Mary hurries back in with several pillows - drops them on the piano bench near Nick -

INT. 375 - WARING LOWER HALL

Margaret closes the front door and starts to the stairs;

INT. 376 - WARING SITTING ROOM. CLOSE TO SAFE

Nick working the drill - Mary watching - Jerry holding the light - Nick takes the drill off again, looks at it and says -

TITLE: "Is there some water here? This is getting hot."

BACK: He finishes title - Mary says she'll get some - She straightens up and turns around -

INT. 377 - WARING SITTING ROOM. CLOSE TO DOOR

Margaret opens the door and switches the light on - then opens her mouth to scream as she sees them (out of scene)

INT. 378 - WARING SITTING ROOM. CLOSE TO SAFE

Nick whirls and fires - Jerry makes a grab for Mary who is standing transfixed, looking off toward Margaret.

INT. 379 - WARING SITTING ROOM. CLOSE TO DOOR

Margaret falls - down stage - rolls over so that her face is toward the floor -

INT. 380 - WARING PANTRY OR SERVANTS' SITTING ROOM-CLOSE SHOT

Brewster has been asleep - now he awakens with a jump - his chair which has been tipped back against the wall, comes down with a bang - he jumps up and hurries out -

EXT 381 - STREET CORNER

A flash of Casey as he hears the shot - looks around and starts down the street - supposedly in direction of Waring house.

INT. 382 - WARING SITTING ROOM.

Nick has gone to pieces - scared to death and unable to make a get-away. Mary stands looking toward Margaret, in sort of a daze. Jerry is in charge of the situation and urges them to come on. He gets the window open, grabs Nick and shakes him - half throwing him to the window. Then as Nick climbs out, Jerry goes to Mary and urges her to come on. She nods and tells him to go on - He climbs out the window and Mary starts slowly over toward Margaret.

EXT. 383 - WARING HOUSE

Casey runs in - knocks on door.

INT. 384 - WARING LOWER HALL

Brewster comes running in past camera - starts to stairs - then hears Casey knocking - admits him - they start upstairs.

INT. 385 - WARING SITTING ROOM

Mary is stooping down over Margaret - She lifts the hat from her head and bends over her. Then she lifts her head as she hears Brewster and Casey - gets up and runs to the window - closes the grating - takes the key out and hastily puts it under a corner of the rug - closes the inside windows and runs toward the phone.

INT. 386 - WARING SITTING ROOM. CLOSE TO DOOR

Margaret on floor in shot - the door opens and Casey and Brewster enter - They look down at Margaret in horror then off toward Mary.

INT. 387 - WARING SITTING ROOM. CLOSE TO PHONE

Mary is talking into the phone - she says:

TITLE: "Central! An accident has happened!
Please - Please call the nearest doctor
Hurry - oh, please!"

INT. 388 - WARING SITTING ROOM

Mary at the phone, finishes title - frantic as she waits Casey thinks of course that she is Margaret - he gives a quick glance around the room and then hurries to the windows, opens them and tries the grating - finds it locked and calls to Brewster - Brewster has just started to bend down over Margaret to see her face, but now before he can do so he hears Casey and goes to him. As he crosses to Casey, Mary gets her connection and talks hurriedly almost unaware of Casey and Brewster.

INT. 389 - WARING SITTING ROOM. CLOSE TO WINDOW

Casey looks out - Brewster hurries in - taking out his key - Casey unlocks the grating saying to Brewster:

TITLE: "Call Headquarters!"

BACK: He gets the grating open as he speaks and climbs out to the roof.

INT. 390 - WARING SITTING ROOM

As Brewster starts for the phone, Mary hangs up - then, as if aware of her own danger for the first time, she looks around the room and toward the windows. Brewster picks up the phone and Mary goes over to Margaret - Brewster's back is toward her. Mary gives a quick glance toward Brewster, and then hastily grabs up Margaret's hat and cape and throws them into the bedroom - Then she stoops down over Margaret.

EXT. 391 - ROOF

(At fire-escape) Nick and Jerry run in - Nick starts down over the edge - Jerry stops - looks back and then stoops low and runs along the edge of the roof - exiting at side of scene.

EXT. 392 - ROOF

A flash of Casey, gun in hand - searching -

INT. 393 - WARING SITTING ROOM

Mary is bending over Margaret anxiously - Brewster talks into the phone -

INT. 394 - POLICE STATION. CLOSE SHOT AT DESK

A desk sergeant at the phone - listens, then speaks hurriedly

INT. 395 - WARING SITTING ROOM

Brewster hangs up the phone - then Mary calls to him and as he goes to her, she asks him to help her lift Margaret to the couch - Brewster wants to do it alone, but Mary, very worried, insists upon helping. Brewster does not see Margaret's face as he helps Mary lift her -

EXT. 396 - ROOF. CLOSE SHOT AT WINDOW (Room in b.g.)

Jerry slips in - peers through the window grating - he sees Mary and Brewster in the room beyond, carrying Margaret to the couch - they pass out of scene -

INT. 397 - WARING SITTING ROOM. CLOSE TO COUCH

Brewster and Mary place Margaret on the couch - Mary's back to camera as she helps Brewster. Now as Brewster comes around beside the couch he sees Margaret's face for the first time and his eyes go wide in startled amazement, as he bends closer and looks at her.

INT. 398 - WARING SITTING ROOM. CLOSE UP MARGARET ON COUCH

Her eyes closed - a bruised spot on her forehead - unconscious

INT. 399 - WARING SITTING ROOM. CLOSE SHOT MARY & BREWSTER

(Cutting above couch) Brewster looks from Margaret to Mary - amazed, Mary is thinking only about Margaret - frantically worried - Brewster almost gasps as he points to Margaret and says:

TITLE: "Miss Margaret! She's - she's exactly like you!"

INT. 400 - WARING SITTING ROOM. CLOSE SHOT MARY

As she realizes what Brewster has said - aware of her own danger again - she looks up at him - then nods quickly -

INT. 401 - WARING SITTING ROOM. CLOSE TO COUCH

Brewster doesn't know what to make of it - is all befuddled and has a hard time to find words - gestures weakly from Margaret to Mary - But before he can say much, he and Mary both hear the doorbell - Mary urges him to hurry as she says - "The Doctor" - hurry please!" Brewster hurries on out toward the door - Mary tries to make Margaret more comfortable.

EXT. 402 - WARING FRONT DOOR

A doctor stands at the door - his case is in his hand - he rings the bell again.

INT. 403 - WARING SITTING ROOM (Shooting toward windows)

Mary is trying to make Margaret more comfortable, bends over her anxiously, smoothing back her hair - the window is in the b.g. and Jerry can be seen - He calls softly, after looking around behind him.

INT. 404 - WARING SITTING ROOM. CLOSE SHOT MARY

She hears Jerry's call - is frightened - turns around toward the window and then gets up and hurries out toward windows -

INT. 405 - WARING SITTING ROOM. CLOSE TO WINDOW

Jerry at the window - he looks around toward the roof - then Mary hurries in - he urges her desperately to come on and run for it. Mary is frantic - tells him that Casey is out there - urges him to go quickly - says she can't go now - he pleads with her desperately - Mary shakes her head and turns back to the room.

INT. 406 - WARING SITTING ROOM

Mary hurries back from the windows towards Margaret - Jerry still at the window - Now the door opens and Brewster and the Doctor come in - As they do Jerry ducks out of sight - Brewster and the doctor come to the couch - the doctor pulling a chair up beside the couch.

INT. 407 - WARING SITTING ROOM. CLOSE TO COUCH GROUP

As the Doctor bends over Margaret, he sees the likeness to Mary. He looks up at Mary in astonishment, commenting on it as he gestures from one to the other. Mary nods and asks him to hurry - to do something - The doctor turns to Brewster and asks him to get some water - Brewster answers "Yes, Doctor", and exits from scene toward the bedroom - Mary watches the doctor as he starts to examine Margaret's head, Mary very anxious.

EXT. 408 - ROOF CLOSE TO WINDOW.

Jerry is flattened against the wall beside the window - Now he carefully looks around into the room again and then as quickly turns and looks out past camera - seeing:

EXT. 409 - ROOF

A flash of Casey as he comes back across the roof - toward camera.

EXT. 410 - ROOF CLOSE TO WINDOW (Room shows through window)

Jerry stoops down and slides out of scene, keeping close to the wall - In the room beyond the Doctor can be seen at the couch, getting bandages and necessary things out of his case. Mary hovering near - very anxious - Brewster comes into scene and goes to couch - with some water in a glass.

INT. 411 - WARING SITTING ROOM. CLOSE TO COUCH

The Doctor sponges off Margaret's forehead and starts to bandage it - Brewster and Mary watch anxiously - then Mary can't keep still any longer - she says anxiously:

TITLE:

"She won't die? You're sure she won't die?"

BACK: As Mary finishes her title, her nerves all shot to pieces, the doctor shakes his head, and says:

SCENE 411 CONTINUED

TITLE: "Not the slightest danger. When she comes to she'll have a shocking headache for a few days but that's all."

BACK: The doctor goes on with his work as he finishes title and Mary gives a sign of relief. But her nervousness is so obvious that Brewster tries to console her - then Mary and Brewster hear Casey at the window (out of scene) and turn to look that way - Brewster starts out toward window.

INT. 412 - WARING SITTING ROOM

Brewster crosses to the window as Casey climbs in. Mary stays with the doctor and Margaret. Casey is disgruntled he locks the iron grating and hands the key to Brewster gives a look toward the couch and then starts over toward the safe - trying to make an examination to find some clue - Brewster goes with him - the two of them trying to figure it out -

EXT. 413 - WARING HOUSE

A car drives up to the house and Updike, in plain clothes, three policemen with him get out and hurry up to the house, Updike orders one policeman to stay on guard outside, then rings the bell -

INT. 414 - WARING SITTING ROOM

They all hear the bell - Casey says - "That's the police" - Mary gives a frightened look toward him, then toward the door. Brewster starts to the hall door - walking rapidly. Casey follows him on over toward the door. The doctor speaks to Mary, saying something about Margaret and Mary tears her eyes from the door, answers him and then looks back toward the door.

EXT. 415 - ALLEYWAY

Jerry drops from the fire escape and hurries away - keeping close to the wall of the building.

INT. 416 - WARING LOWER HALL

Brewster is admitting Updike and the two policemen - poor Brewster is terribly upset at this invasion of police into this quiet, aristocratic household. Updike is very business-like as he asks Brewster a hurried question or two - Brewster points up stairs. Updike tells one of the police (a man with a deadly serious comedy face) to stay on guard in the hall - with the other policeman, Smithson, Updike starts up stairs Brewster stands trembling, looking from the man on guard to Updike - all upset about it all - then he starts across toward the phone -

INT. 417 - WARING SITTING ROOM

Mary stands beside the couch, watching the door - Casey stands in the doorway, waiting for Updike. The Doctor finishes his bandaging and starts getting his case in order again - Then Updike enters, with Smithson - Smithson drops into b.g. waiting orders - Updike asks Casey a few hurried questions and Casey shows him great respect as he answers the questions.

INT. 418 - WARING SITTING ROOM. CLOSE SHOT MARY

Feeling that the net is closing around her - preparing to fight as long as she can - desperately trying to keep fear out of her eyes -

INT. 419 - WARING SITTING ROOM. CLOSE SHOT

Of Casey and Updike - Updike gestures off toward Mary and Casey turns - smiles off at Mary and then says:

TITLE: "Miss Waring, this is Captain Updike.

BACK: Updike makes a slight inclination of his head in acknowledgement of the introduction and then starts forward out of scene toward Mary.

INT. 420 - WARING SITTING ROOM. MED. SHOT

Mary acknowledges the introduction, forcing a faint smile. Updike comes over toward her - the doctor is bending over Margaret so that Updike does not see her face now. Updike asks the doctor a question about Margaret and the doctor assures him that she will recover. Then Updike turns to Mary and asks her how it happened - Mary seems confused hesitates - passes her hand across her forehead. Casey enters scene in b.g. Mary looks from Updike to Margaret, to the doctor and then back to Updike.

INT. 421 - WARING SITTING ROOM. CLOSE SHOT MARY

She realizes she must speak and tries to seem calm as she says:

TITLE: "I came in - saw somebody at the safe there - there was a flash and then this girl fell at my feet -

BACK: Mary breaks off - indicating Margaret and turning to look toward her.

INT. 423 - WARING SITTING ROOM

Updike studies Mary closely, without seeming to do so - then he turns and speaks to Casey - Mary watches him closely as he does. Brewster comes in and seeing how tired and nervous Mary seems, he comes to her and persuades her to sit down. She sits down near the couch - Updike finishes talking with Casey and comes closer to Mary.

INT. 423 - WARING SITTING ROOM. CLOSE SHOT

Of Mary and Updike who stands near her. He seems to be sympathetic with her as he says:

TITLE: "Don't worry about this, Miss Waring
The dragnet's out and we'll have
whoever did this inside of twelve hours."

BACK: He finishes his title confidently and Mary looks up at him beseechingly as she says:

TITLE: "Oh, can't the whole thing be dropped?
They didn't get into the safe - You
see - nothing was stolen."

SCENE 423 - CONTINUED

BACK: Mary breaks off - nervous - afraid of saying too much.

SCENE 423 - CONTINUED

Updike smiles grimly and shakes his head. Then he turns toward Margaret and as he sees her face (out of scene) amazement comes into his eyes. He leans forward, looking at Margaret - Mary's follow his eyes - catching her breath startled -

IN. 424 - WARING SITTING ROOM. CLOSE SHOT

Of Margaret on the couch - the doctor has moved as so that her face is now easily seen.

INT. 425 - WARING SITTING ROOM. CLOSE TO COUCH

Updike steps over to the couch, bends over and takes a good look at Margaret and then looks at Mary - Mary forces a wan smile, nods her head and before he says anything, Mary says "Yes, isn't it strange - she looks so much like me." Updike looks back at Margaret again and then says:

TITLE: "It's the confoundest thing I ever saw.
Why she looks enough like you to be
your twin sister."

BACK: HE finishes his title and the doctor agrees with him

INT. 426 - WARING SITTING ROOM. CLOSE SHOT CASEY

As he leans forward - his eyes popping from his head -this is the first time he has known of the resemblance -

INT. 427 - WARING SITTING ROOM CLOSE TO COUCH

Updike is considerably upset by this strange resemblance. Mary with Brewster beside her, is watching him closely. Now Updike turns to the doctor and says. How long do you think it will be before she regains consciousness? The doctor shakes his head, then says:

INT. 427 - CONTINUED

TITLE: "It's hard to say, maybe ten minutes - maybe
twentyfour hours."

BACK: Mary watches closely as the doctor speaks - anxious
Updike says:

TITLE: "If I thought it would be that long,
I'd send her down to the prison
ward at Bellevue right now."

BACK: Mary takes alarm as Updike says this and she gets to her feet as she says - "Oh, no, please don't do that.
Updike turns toward her and smiles - then says:

TITLE: "You're very tender hearted, Miss
Waring. We'll let her stay for the
present, then. Besides there are a
few questions I want to ask her when
she recovers."

BACK: He finishes title - Mary bites her lips - having a hard fight for self control. Updike takes a new track and steps to Brewster and starts to question him - He also calls Casey and as Casey steps down beside Brewster, Updike starts firing questions at both of them.

INT. 428 - WARING SITTING ROOM. CLOSE SHOT GROUP
Updike, Casey and Brewster. Updike asks Casey about who was in the house when he searched it earlier - Casey answers and the Updike questions Brewster - Brewster says -

INT. 428 CONTINUED

TITLE; "There was not one in the house but
Miss Waring, Leontine and myself, Sir."

BACK; He finishes title and Casey nods his head in agreement
Updike says - "Where is this Leontine?" Brewster tells him
and Updike turns and calls to Smithson, out of scene, tells
him to get Leontine.

INT. 429 - WARING SITTING ROOM. SHOOTING TOWARD DOOR.

Smithson says "Yes sir." and goes on out the door -

INT. 430 - WARING SITTING ROOM

Updike, Brewster and Casey in f.g. - Mary in b.g. of shot
She watches anxiously - Updike questions Brewster, says:

TITLE; "Then from the time you saw Officer
Casey until you heard the shot, no one
came into or went out of the house?"

BACK; He finishes title and Brewster says:

TITLE; "Mr. George Wells was here Sir, I've
phone him and he and his mother are
coming right over."

BACK; As Brewster finishes, Updike says - "That's good,
you used her head, Brewster," Mary in b.g. is seen to
make a gesture of protest. Updike turns toward her.

INT. 431 - WARING SITTING ROOM. CLOSE SHOT MARY

As she says hurriedly:

Title; "Surely there's no need to drag them
here - At this hour of the night.
Brewster - telephone them --"

INT. 432 - WARING SITTING ROOM. MED SHOT

Mary speaks the last of her title to Brewster and he starts
toward the phone but Updike throws out a hand and stops
him as he says - "Let them come. You never can tell who
will give us the key to all this." Mary drops down in
the chair again, fighting for self control. Updike tells
Casey to come with him and they go over toward the window.

INT. 433 - LEONTINE'S ROOM.

Leontine sound asleep - Smithson discovered in the door-way
has just opened the door. He comes over to bed - calls
Leontine and then shakes her. She is drugged - he makes
another effort to rouse her - then bends over her - realizes
she is drugged - he starts out of the room.

INT. 434 - WARING SITTING ROOM. GROUP AND WINDOW

Casey, Updike and Brewster, Updike has the window casing
unlocked - he looks out - holding the key in his hand. Now
he holds up the key as he turns back to Brewster and says:

TITLE; "No one but City Inspector Bartlett,
Sir. He came to inspect the wiring."

BACK; He finishes title -

INT. 434 CONTINUED

BACK; He finishes title -

INT. 435 - WARING SITTING ROOM. CLOSE SHOT MARY

As she hears Brewster's title - listens closely - apprehensive.

INT. 436 - WARING SITTING ROOM.

Brewster, Casey and Updike in thefg.- Updike has asked Brewster how he knew Bartlett was an inspector and Brewster pantomimes by turning back his coat lapel and indicating a badge. Updike laughs and says:

TITLE: "by his badge, Eh? These are deceitful days, Brewster. You can't even believe the label on a whiskey bottle anymore."

BACK; Casey is quick to laugh at his chief's joke - then sobers hastily as Updike turns toward him. Smithson enters from hall in b.g. and comes down toward them - Updike turns and questions him - Smithson reports that Leontine is drugged.

INT. 437 - WARING SITTING ROOM

Updike finishes title and Smithson says: "Yes Sir." Updike turns and flashes a quick look at Mary - then asks the doctor if he will take a look at this woman. The doctor says: "Certainly." He starts out with Smithson - Mary watches anxiously as Updike talks with Brewster. Then Updike says:

TITLE: "This looks like an inside job to me. Casey just take a look at that burglar alarm."

BACK; Casey says: "Yes, Sir" and turns to go. Updike tells Brewster to stay there. Updike takes a few turns around the room, thinking -

INT. 439 - WARING SITTING ROOM. CLOSE SHOT MARY

As she watches Updike - fearfully.

INT. 440 - WARING SITTING ROOM. CLOSE SHOT

Updike walks into scene - looks around, thinking and then suddenly whirls toward Mary (out of scene) and says:

TITLE: "I think you fired that shot!"

BACK; He finishes title, explosively.

INT. 441 - WARING SITTING ROOM. CLOSE SHOT MARY

Mary is taken off guard - says "I?" Then she takes a long breath, trying to keep calm - Brewster moves into scene beside her -

INT. 442 - WARING SITTING ROOM. CLOSE SHOT UPDIKE

As he says:

TITLE: "You haven't been telling me the truth. You thought you had killed this woman and would have to answer for it. That's why you wanted the matter dropped."

INT. 443 - WARING SITTING ROOM. MED. SHOT

As Urdike finishes his title, rather accusingly, Mary can't find words to answer - she makes a weak gesture of protest and Brewster starts to defend her hurriedly -

INT. 444 - WARING LOWER. CLOSE TO FRONT DOOR

Casey and the other policeman discovered at the burglar alarm. They have the panel open and the switch off - Now Casey pulls out the end of a wire - shows how it has been out and comments upon it as he starts to put the switch back -

INT. 445 - WARING SITTING ROOM. MED. CLOSE SHOT.

Brewster is protesting Margaret's innocence - Mary watches them helplessly. Now Urdike stops Brewster and says to Mary -

TITLE:

"There's no reason to deny it. Even if you had killed her. A house breaker trying to rob your safe - it would have been justifiable homicide."

BACK: As he finishes title, Mary gives a sigh of relief but Brewster keeps on saying that it would have been impossible for Miss Margaret to have done it - that there isn't a gun in the house, etc. Urdike hardly hears him as he starts thinking again, trying to get a different angle on things - Then he looks off toward the hall door - either sees Casey come in or indicates that he does - and starts out toward him.

INT. 446 - WARING SITTING ROOM. CLOSE TO DOOR

Casey waits with part of the burglar alarm in his hand. Urdike enters to him and Casey starts explaining - Urdike examines the alarm.

INT. 447 - WARING SITTING ROOM. CLOSE SHOT

Of Mary and Brewster - Mary turns to him and says:

TITLE:

"I suppose the house is watched, Brewster - it wouldn't be possible for anyone to get in - or out - without being noticed?"

BACK: Mary speaks quietly as she asks this and Brewster thinking he is comforting her, says:

TITLE:

"Don't be nervous, Miss Margaret. There's an officer at every door. You're perfectly safe."

BACK: Mary gives Brewster a queer look as she hears this and then settles back in her chair as she says:

TITLE:

"You're right Brewster. I'm as safe as if I were in Jail this minute."

INT. 448 - WARING SITTING ROOM (Door to hall in b.g.)

Mary, down f.g. finishes her title, Urdike finishes with Casey and then comes down to them - saying - "Just as I thought - your city inspector did a neat job of it, Brewster. He shows them the part of the burglar alarm - Brewster is amazed and takes it and shows it to Mary. Urdike goes over to the couch and looks down at Margaret. Mary is pretending to be interested in what Brewster is saying about the burglar alarm, but all the time is keeping a side glance toward Urdike."

INT. 449 - WARING SITTING ROOM. CLOSE TO COUCH

Udike looks down at Margaret and then off toward Mary and Brewster and says, suspiciously:

TITLE: "Brewster, could you swear to which is which?"

BACK: Udike gestures from Margaret to Mary as he says this.

INT. 450 - WARING SITTING ROOM. CLOSE SHOT MARY & BREWSTER

Mary's face is mask - like as she hears this - But Brewster breaks into an earnest statement - says "Certainly. I could swear to Miss Margaret anywhere." He indicates Mary as he finishes speaking.

INT. 451 - WARING SITTING ROOM. MED SHOT

Udike looks from Mary down at Margaret again and then puzzled, says:

TITLE: "Well, I'll be damned if I could."

BACK: He finishes title and Brewster says - "Well, I've known Miss Margaret for fifteen years, sir." Then they all turn as they hear the Wells down stairs -

INT. 452 - WARING LOWER HALL

The policeman has just admitted Mrs. Wells and George. Mrs. Wells is terribly excited - talks all over the place. The policeman tells them to go up stairs - they start up - Mrs. Wells all out of breath and holding to the rail - Geo. helps her -

INT. 453 - WARING SITTING ROOM

Brewster starts for the door and Udike stops him - tells Casey to hold them at the door a moment when they come. Then he takes out a handkerchief and turns toward Mary and says:

TITLE: "This Mrs. Wells and her son - they have known you a long time?"

BACK: Mary nods as he finishes title and Udike turns to Margaret and spreads the handkerchief over her face - Mary says - "Why do you do that?" Udike doesn't answer her but signals to Casey to let the Wells in - Mary watches the door tense in every muscle as she gets to her feet.

INT. 454 - WARING SITTING ROOM. CLOSE TO DOOR

Casey opens the door wide and Mrs. Wells and George come in. They stand still - looking around the room -

INT. 455 - WARING SITTING ROOM (From angle of door)

Mary, Brewster, Udike and Margaret (on the couch) Udike is watching the Wells closely and Mary watches appealingly -

INT. 456 - WARING SITTING ROOM. CLOSE TO DOOR

Mrs. Wells puts out both her arms - calls "Margaret" and rushes out towards Mary - George follows closely - his sympathy for Margaret revealed in his face.

INT. 457 - WARING SITTING ROOM

Mrs. Wells hurries to Mary and embraces her - almost crying over her. George stands beside them - patting Mary on the shoulder trying to say words of comfort. Updike watches them closely not satisfied as yet. Brewster is in b.g.

INT. 458 - WARING SITTING ROOM. CLOSE SHOT MARY - GEO. MRS WELLS

Mrs Wells holds Mary in her arms, sympathizing with her. George looks toward Updike inquiringly and Mary, draws back from Mrs. Wells and indicates Updike (out of scene) with a gesture as she introduces him - Mrs. Wells turns toward him and acknowledges the introduction with quite a manner - George nods his head slightly.

INT. 459 - WARING SITTING ROOM. CLOSE SHOT UPDIKE

He acknowledges the introduction and then says:

TITLE: "Mrs. Wells - Mr. Wells, would you mind answering a few questions?"

BACK: He finishes title -

INT. 460 - WARING SITTING ROOM. MED. SHOT

Mrs. Wells looks surprised, then says, "Why certainly. I'll tell you what I know but I don't know anything." Brewster comes forward and finds her a chair - she sits down. George persuades Mary to sit down and then he stands beside her. Updike moves over until he is beside the couch. Margaret's face covered with handkerchief. The, after a moment, the situation holding quiet and rather tense, Updike says:

TITLE: "Can you tell me the exact time you left here, Mr. Wells?"

BACK: He finishes title -

INT. 461 - WARING SITTING ROOM. CLOSE SHOT GEORGE - MARY

George answers promptly:

TITLE: "Twelve o'clock."

BACK: As he says title, George turns toward and says - "You remember, Margaret? Mary nods, says - "Yes, I remember."

INT. 462 - WARING SITTING ROOM. CLOSE SHOT MRS. WELLS

Very important as she says:

TITLE: "Why - I thought it was quite a bit after twelve when I brought you home, Margaret."

INT. 463 - WARING SITTING ROOM. MED. CLOSE SHOT GROUP

Updike's eyes narrow as he hears Mrs. Wells title and Mary feels the sharp glance he gives her, but tries to appear innocent. Updike says: "You don't know the time exactly, Mrs. Wells?" Mrs Wells thinks and then says:

TITLE: "Why I don't see what that has to do with the robbery but my chauffeur could tell you exactly, I suppose."

INT. 463 CONTINUED

BACK: Mary gives her a quick glance and then looks at Updike as she hears this. Updike calls off to Casey. Casey enters scene and Updike speaks to him. Casey nods and exits from scene toward door.

INT. 464 - WARING UPPER HALL

Casey comes out and starts down stairs -

INT. 465 - WARING SITTING ROOM. group

Updike starts talking - asking Mrs. Wells to explain about being with Margaret that evening. Mrs Wells thinks and then starts jabbering and winds up with:

TITLE: "---And then something went wrong with the motor and we came home-that's all."

BACK: She finishes title, very proud of herself - Updike shoots his next question quickly as he says:

TITLE: "Then you weren't ill?"

BACK: Mrs Wells is surprised as he says this and says "Why I wasn't ill, Margaret, was I?" Updike seems pleased, but Mary leans over and pats Mrs. Wells' hand tenderly and says:

TITLE: "I'm afraid you were more ill than you realized - dear."

BACK: She finishes title and Mrs. Wells sighs and says:

TITLE: "I often am."

BACK: She finishes title -

INT. 466 - WARING SITTING ROOM. CLOSE UP UPDIKE

As he looks at Mary, - realizes that she has gotten the best of him.

INT. 467 - WARING SITTING ROOM. CLOSE UP MARY

As she looks at Updike - with just a little triumph - feels much safer now that the Wells have identified her.

INT. 468 - WARING SITTING ROOM.

Updike thinks - wondering what line to take next - he starts to turn toward Margaret and then the door opens and the doctor and Smithson come in. He comes down toward the group and Updike says "Well?"

INT. 469 - WARING SITTING ROOM. CLOSE UP DOCTOR

As he says:

TITLE: "The woman's unmistakably drugged. I've done all I can but I doubt whether she speaks a coherent word before tomorrow."

INT. 470 - WARING SITTING ROOM

As the doctor finishes his title, both George and his mother ask who was drugged. Mary says - "Leontine" Updike is talking with the doctor - George begins to realize how serious it all is - Casey comes in from the hall - comes down to Updike and says:

TITLE: "I'm sorry sir, but no one can locate Mrs. Wells' chauffeur."

BACK: As Casey says this, Mary feels easier - relaxes more. Updike talks with Casey a moment and Casey goes on out again. Then Updike turns back to the room, comes down beside the couch.

INT. 471 - WARING SITTING ROOM. CLOSE SHOT UPDIKE

Updike looks down at Margaret a moment and then off toward the Wells and Mary and says:

TITLE: "Would you both be willing to swear that this is Margaret Waring?"

BACK: He finishes title, indicating Mary.

INT. 472 - WARING SITTING ROOM. CLOSE SHOT WELLS & MARY

Mrs. Wells and George both look at Mary. George puts his hand on her shoulder as he smiles down at her - Mrs. Wells almost explodes as she says - "Why, of course - it's ridiculous!" George smiles at the idea and exhorts her words. Mary feels quite safe.

INT. 473 - WARING SITTING ROOM. CLOSER TO COUCH

Updike turns quickly and takes the handkerchief off Margaret's face and says:

TITLE: "Then who is this?"

INT. 474 - WARING SITTING ROOM. MED CLOSE SHOT

Updike finishes title, pointing down at Margaret. Mrs. Wells gets up and comes over to the couch - a little fearfully - George follows - Mary watches anxiously - George is startled as he looks at Margaret and then looks quickly at Mary - but Mrs. Wells gasps - grabs at George's hand - then holds out a hand for Mary - she starts screaming and Mary hurries to her and puts her arm around her - Mrs. Wells carries on and the doctor comes into scene - tries to quiet her - suggest that they take her where it is quieter. Updike nods and Mary, Mrs. Wells, George and the doctor start out toward bedroom.

INT. 475 @ WARING SITTING ROOM. (SHOOTING TOWARD BEDROOM DOOR)

Mrs. Wells, with Mary and George and the doctor, enter past camera and go into bedroom - Brewster starts in after them and then Updike who has just strolled into f.g. - calls to him. Brewster turns back to him - Updike says:

TITLE: "Brewster, has Miss Waring got on the same dress she wore when she went out with Mrs. Wells earlier this evening?"

BACK: He watches Brewster closely as he finishes. Brewster thinks and then says:

TITLE: "I don't know, sir. She had a coat on. Shall I ask her, sir?"

SCENE 475 CONTINUED

BACK; Updike shakes his head as Brewster says this and then tells him he may go - Brewster thanks him and starts out of the room - Updike stands thinking.

INT. 476 - WARING BEDROOM

Mrs. Wells is carrying on about her nerves and the doctor tries to quiet her. He turns to George and Mary and asks them to go - says it will be easier to quiet Mrs. Wells. Mary and George start out to sitting room.

INT. 477 - WARING SITTING ROOM

Updike is standing beside the couch, looking down at Margaret. Mary and George come from the bedroom - Mary looks toward Updike anxiously and then follows on as George comes down toward Updike. Mary is a little in the b.g. as George stops beside Updike and looks down at Margaret and then says - "The resemblance is astonishing, isn't it?" Updike looks up and nods - then he gets an idea and says:

TITLE: "Mr. Wells, will you stay here with Miss Waring just a moment? I have an idea she shouldn't be left alone."

INT. 477 - CONTINUED

BACK; Mary flashes him a quick look as he says this and George answers "Of course." Updike thanks him and starts for the door - Mary takes a trembling step toward George. He sees how nervous she is and puts his arm around her and makes her sit down in the chair beside the couch - tries to quiet her. Updike has gone on out -

INT. 478 - WARING LOWER HALL

Casey, who is on duty in the lower hall with other cop, has wondered how he would look as a "gentleman" He has put on the doctor's silk hat - has George's cane over his arm and is admiring himself in the glass - with a perfectly serious face. He doesn't see Updike who comes down stairs into scene and as Updike sees him, and calls his name, the cop turns toward him forgetting the hat and cane. Updike gestures toward the hat as he says - "Take that thing off!" Casey takes it off, in confusion, hangs it and the cane up and puts on his own cap as Updike goes to 'phone.

INT. 479 - WARING SITTING ROOM. CLOSE TO COUCH

George is talking to Mary trying to console her. Now he turns and looks at Margaret and then says:

TITLE: "This resemblance is certainly startling but I could always tell you apart."

BACK; As he finishes title - Mary looks at him quickly - says "Oh, could you?" George nods - turns to look at Margaret - Mary watching him - he gives a start as he sees the ring on Margaret's hand - bends and looks at it, lifting her hand.

INSERT - Margaret's hand as George holds it - with the ring on it.

SCENE 479 CONTINUED

BACK: As George looks at the ring and takes ring off - drops the hand and turns quickly back to Mary - beginning to realize that she is not Margaret - that Mary is the real intruder. Mary sees that he knows - gets to her feet - alarmed. George looks at her incredulously - says "Then - then she is the real Margaret Waring." Mary nods quietly - George is stammering in his amazement - Mary says - "What are you going to do? You will give me up?" George hesitates - bewildered before he can answer they both turn as they hear - he slips ring in his pocket.

INT. 480 - WARING SITTING ROOM. CLOSE TO DOOR

As Updike comes in - briskly - starts toward them -

INT. 481 - WARING SITTING ROOM. CLOSE SHOT

Mary and George - as they watch Updike as he comes into scene. Mary watches George, expecting him to tell. But George does not turn half away - thinking hard. Updike says quickly -

TITLE: "I've just located a patrolman who saw the Wells car stop here at quarter after twelve."

BACK: He finishes title triumphantly - George turns - asks him what of that - Updike says -

TITLE: "Don't you think it's strange that Miss Waring should have entertained you here before twelve when she and Mrs. Wells didn't return until after twelve?"

BACK: He finishes title - George looks quickly at Mary - she is alert - watching him - George has decided not to tell - says that it isn't important - somebody's watch was probably wrong - he tries to make light of it. Updike looks at Mary searchingly - turns suddenly and calls for the doctor to have Mrs. Wells brought back in -

INT. 482 - WARING SITTING ROOM. DOOR TO BEDROOM

The doctor in the door - as he looks out of scene toward Updike - nods that he has understood - turns back and tells Mrs. Wells that Updike wants her. Mrs. Wells, quieted a little, comes to the door - starts out -

END: 483 - WARING SITTING ROOM. Close shot Group

As Mrs. Wells comes down to them - Updike asks her -

TITLE "Mrs. Wells, what dress did Miss Waring have on when you were with her tonight?"

BACK: He finishes title:

INT. 484 - WARING SITTING ROOM. CLOSE SHOT GEORGE & MARY

As George turns to look at her quickly - Mary gives a little start of alarm at this new development - looks down at her dress - George sees - quietly reaches a hand to her arm to steady her - trying to reassure her and tell her that he is with her -

INT. 485 - WARING SITTING ROOM GROUP

As Mrs. Wells tries to think - can't remember - shakes her head that she doesn't know. Updike asks her if she is sure and why she can't remember - Mrs. Wells face brightens as she says: -

SCENE 485 - CONTINUED:

TITLE: "Why, of course - she had on a wrap and I never saw her dress."

BACK: She finishes title - Updike is exasperated - Mary relieved - then Updike gets another idea - turns quickly toward Mary and levels his finger at her as he asks -

TITLE: "Miss Waring, what did you and Mrs. Wells talk about when you were in the car?"

BACK: He finishes title - Mary hesitates - Mrs. Wells starts to answer and Updike hushes her - watching Mary -

INT. 486 - WARING SITTING ROOM. Close Shot Mary

Eyes alert as she thinks quickly - then a smile comes to her - that question is an easy one - she says -

TITLE: "Why, about Mrs. Wells' health, of course."

INT. 487 - WARING SITTING ROOM. Group.

As Mary finishes title - with a smile - Updike turns to Mrs. Wells and asks her if that is right - Mrs. Wells nods that it is - Mary smiles - Updike is exasperated again - he takes two or three restless steps toward the b.g. - thinking - then turns back quickly - says brusely -

TITLE: "This is getting us nowhere. Let me tell you how I believe this thing occurred."

BACK: He finishes title - Mary tells him by all means to go ahead - Updike sets himself -

INT. 488 - WARING SITTING ROOM. Close Shot Updike

As he looks at them & says -

TITLE: "These crooks discovered that one of their gang looked exactly like Miss Waring - enough so that she could come in and fool the servants -"

BACK: He finishes title - goes on - looking keenly from one to the other - says -

TITLE: "One of them came in as this light inspector - found out about the house - managed to get impressions of the keys -"

INT. 489 - WARING SITTING ROOM. GROUP

As Updike finishes title - pauses - shoots a quick look at Mary - she remains impassive - George and Mrs. Wells listening intently - Updike says, his eyes closely on Mary -

TITLE: "When the real Miss Waring left, this girl came in. Miss Waring returned unexpectedly - and one of them was shot."

SCENE 489 CONTINUED

BACK: He finishes title -

INT. 490 - WARING SITTING ROOM. CLOSE SHOT MARY

As she hears - Updike has outlined the case exactly - but she keeps her face like a mask - gives no sign of alarm.

INT. 491 - WARING SITTING ROOM. Close Shot Updike

As he says - intensely -

TITLE: "This whole thing is now a question of identity - Of which of these young women is the real Miss Waring?"

INT. 492 - WARING SITTING ROOM. Group

As Updike finishes title - Mary gives no sign - George takes a quick step forward - says that this procedure is ridiculous - indicates Mary as he says that she is Miss Waring - Updike smiles - does not answer him - turns to Mrs. Wells and says -

TITLE: "Mrs. Wells, don't you know of some positive mark of identification that would distinguish between them?"

BACK: He finishes title - Mrs. Wells hesitates - George starts to tell his mother not to answer - Updike tells him to keep still turns back to Mrs. Wells. Mrs. Wells thinks - then her face brightens.

INT. 493 - WARING SITTING ROOM. Close Shot Mrs. Wells

As her face brightens - as she indicates her hand - says -

TITLE: "Why - there was a little ring that Margaret never took off her finger."

INT. 494 - WARING SITTING ROOM. Group

As Mrs. Wells finishes title - Updike gives an explanation of triumph - turns quickly to Mary - tells her to hold out her hands Mary obeys - Updike looks at them and finds no ring - gives an exclamation of triumph - starts to turn toward the couch to look at Margaret's hands when George stops him, takes the ring out of his pocket - shows it to him - Updike asks Mrs. Wells if that is the one - Mrs. Wells nods - Updike asks George where he got it -

INT. 495 - WARING SITTING ROOM. Close Shot George

As he says quietly -

TITLE: "I took it off the real Miss Waring's hand tonight."

INT. 496 - WARING SITTING ROOM. GROUP

As George finishes title - Updike asks him if he is sure George nods - Updike asks, indicating Mary -

TITLE: "And this is the young woman you visited here tonight."

SCENE 496 CONTINUED

BACK: He finishes title - George nods quietly - Updike is non-plussed - has run into another blind alley - turns half away again thinking. Mary is touched by the way in which George has stood by her and refused to give her away.

INT. 497 - WARING SITTING ROOM. Close Shot Mary and George

As they look at each other - Mary's eyes tender as she tries mutely to express her thanks to him for what he has done - then suddenly they both turn as they hear -

INT. 498 - WARING SITTING ROOM. Close Shot Margaret

On the couch - unconscious - eyes closed as she tosses deliriously - cries out -

TITLE: "The safe - the safe -"

BACK: She finishes - sinks back -

INT. 499 - WARING SITTING ROOM. Group

As Mary hears - runs to Margaret's side and sinks down beside her as she tries to soothe her - Updike watches them - suddenly Brewster gives an exclamation as a thought comes to him the others look toward him -

INT. 500 - WARING SITTING ROOM. Close Shot Brewster

As he says -

TITLE: "Nobody but the real Margaret Waring knew the combination of the safe!"

BACK: He finishes title -

INT. 501 - WARING SITTING ROOM. MED SHOT

Updike turns and crosses quickly to the safe - George follows, protesting - knows what Mary is up against if Updike tries this test. Mary beside the couch, where she has been caring for Margaret - she looks fearfully after Updike - looks around quickly for a way of escape.

INT. 502 - WARING SITTING ROOM Close to Safe

Updike at the safe - George protesting - Updike tells him to let him alone - turns back and tells Mary to come on and tell him the combination - he'll see if it will open - takes hold of the combination knob -

INT. 503 - WARING SITTING ROOM Close Shot Mary

At the couch beside Margaret - looks wildly around - looks at Margaret - and a sudden idea comes to her. She thinks a moment - resolves to try it - quickly slips out the coin from her neck - holds tight to it - bends close to Margaret watching her covertly - whispers - "The safe - the safe - tell me!" - speaks almost prayerfully - an attitude as though listening intently for some far-off voice. A rapt expression comes to her face - she says - almost dazedly - getting it from Margaret's thoughts -

TITLE: "To the left - to thirty - four time -"

BACK: She finishes - intent -

INT. 504 - WARING SITTING ROOM. Close Shot at Safe

As Updike twirls the combination knob - George looks quickly out of scene at Mary - startled -

INT. 505 - WARING SITTING ROOM. Close Shot Mary

As she says "To the right - to seven - twice - " repeats another number - rapt - far-away expression -

INT. 506 - WARING SITTING ROOM. Close to Safe

As Updike twirls the knob - turns the handle - the safe swings open -

INT. 507 - WARING SITTING ROOM Close Shot George

Flash - as he looks incredulously at Mary out of scene - amazed.

INT. 508 - WARING SITTING ROOM. Close Shot Mary

She has come back to herself - is very alert - thinking fast - says - with a gleam of triumph -

TITLE: "Brewster has the only key to the inner drawer. And in there you should find Mrs. Wells' bag with her jewels in it."

INT. 509 - WARING SITTING ROOM. Med. Shot

To take in both the safe and Mary - as she finishes title Updike nods - Mary motions to Brewster to go to the safe and open it. Brewster obeys - taking out keys - unlocks safe Updike starts to examine contents.

INT. 510 - WARING SITTING ROOM. Close to Safe

To take in both the safe and Mary - as she finishes title. Updike nods - Mary motions to Brewster to go to the safe and open it. Brewster obeys - taking out keys - unlocks safe - Updike starts to examine contents -

INT. 510 - WARING SITTING ROOM. Close to Safe

As Updike takes out Mrs. Wells' bag - nods - almost convinced looks again - takes out coin on cord - the same as Mary wears looks at it -

INSERT: Coin - Mary's with the inscription

BACK: As Updike looks at it - says - looking toward Mary

INT. 510 - CONTINUED

TITLE: "One thing more - perhaps you can describe this coin - tell me what is written on it -"

BACK: He finishes title - holds up coin -

INT. 511 - WARING SITTING ROOM. Close Shot Mary

As she hears - gives a despairing look toward Updike - is in a corner - looks intently toward the coin - gets a desperate idea - looks down at the coin she wears -

INSET: C.U. of coin -

BACK: Takes hold of it - says almost prayerfully - every nerve tense -

TITLE: "Each to each in spirit mate, when in danger trust to Fate."

SCENE 511 CONTINUED

BACK: She finishes title -

INT. 512 - WARING SITTING ROOM. Med. Shot

Mary in f.g. - as she finishes title - Updike hears - nods
George takes an amazed step toward Mary - Updike comes down
to her smiling - apologetic - bows courteously to her as
he says:

TITLE: "Miss Waring, I was mistaken. I owe you
a very humble apology."

BACK: He finishes title - Mary looks at him - stupefied -
scarcely able to believe her luck - sinks weakly onto the
foot of the couch - speechless and dumbfounded - as

FADE OUT

FADE IN ON -

TITLE: EARLY THE NEXT MORNING

FADE OUT

FADE IN ON -

EXT. 513 - WARING HOUSE

A couple of cops outside the front door - on watch - guard-
ing the place - to establish that the place is still under
guard, and that Mary is still in a rather tight fix - LAP
DISSOLVE TO

INT. 514 - WARING SITTING ROOM

Mary alone in the room - finishing her breakfast from a tray
isn't hungry - takes a listless bite - pushes the tray
away - gets up from the table - walks restlessly up and down
the room - Nervous - stops as she comes to the door to the
bedroom - looks at it - Margaret is in bed in the room beyond
and Mary is anxious about her. Mary hesitates - then decided
to go in - starts to open the door -

INT. 515 - WARING BEDROOM. Close to Bed.

Margaret in bed - eyes closed - still unconscious - a little
restless. A nurse is with her, watching her. Mary comes
into scene - speaks to the nurse - the nurse calls her Miss
Waring as she says good morning - is very respectful. Mary
indicates Margaret as she asks the nurse how she has been
the nurse shrugs slightly as she says just the same - that
her condition hasn't changed. Mary turns back toward Margaret
stands looking down at her. Margaret stirs uneasily.

INT. 516 - WARING BEDROOM. Close Shot Margaret

In bed - eyes closed - unconscious - as she tosses restless-
ly - her lips move as she calls out -

TITLE: "Mary! Mary! "

BACK: She finishes title - talking in delirium

INT. 517 - WARING BEDROOM. Close Shot

Mary and the nurse - as Mary hears - a look of awed astonishment comes over her face as she realizes that Margaret is calling her name. and that there is no possible way of Margaret every having heard of her. Mary turns and looks inquiringly at the nurse - the nurse says -

TITLE: "She's called that name several times.
It must be someone who has been very close to her."

BACK: She finishes title - Mary looks at her wonderingly - looks back at Margaret searchingly - can't understand it - asking starts to question the nurse further and realizes that it would be dangerous - that she might betray herself - keeps silent -

INT. 518 - WARING BEDROOM. Group

To include both Mary and Margaret - as Mary looks at Margaret wonderingly - is mystified - shakes her head - troubled that she can't understand it. Margaret tosses a little again - as the nurse goes to her to soothe her - Mary watches a moment then turns away abruptly to go back to the other room.

INT. 519 - WARING LOWER HALL

Brewster at the door - with George, who has just arrived. The cop on duty at the door has stopped George - held him in the hall. George is anxious to get in - Brewster assures the cop that George is all right - George asks Brewster if he can see Mary - Brewster says he'll see - starts upstairs - George waits a moment - then moves toward the stairs, to follow Brewster to the head -

INT. 520 - WARING SITTING ROOM

Mary in the room - restless - as Brewster comes in from the hall - Mary turns sharply to face him - is on edge, and doesn't know what new development may break any minute. Brewster indicates the hall below as he tells her that George is there - Mary shakes her head that she can't see him - distressed - afraid to face George again. Brewster tells her that George insists on seeing her - Mary hesitates then tells Brewster to show him on up - goes back to a settee - troubled - sinks down on it. Brewster steps back to the door - opens it - and George comes in - crosses quickly to Mary.

INT. 521 - WARING SITTING ROOM. Close Shot Brewster

As he stands near the door - says to Mary out of scene -

TITLE: "The Doctor asks me to tell you, Miss Margaret, that Leontine would probably awaken in an hour. And I am going out now for some errands."

INT. 522 - WARING SITTING ROOM. Med. Shot

As Brewster finishes title - Mary nods - tells him to go on - he exits - when they are alone George turns to Mary -

INT. 523 - WARING SITTING ROOM. Close Shot George & Mary

As George turns to her - Mary is constrained - knows that George is aware that the girl in the bedroom is the real Margaret - she cannot meet his eyes. George says, "You're still here, I see." Mary nods - then turns to face him as she says simply - her eyes meeting his -

TITLE: "I - I don't know how to thank you for not giving me away last night - when you knew -

INT. 523 - Con't

BACK: She finishes title - George depreciates what he has done - says that it was nothing - that he couldn't have done anything else - is standing beside the settee looking down at her. Bravely, her eyes on his, Mary gets to her feet so that she stands looking squarely into his eyes.

INT. 524 - WARING SITTING ROOM Close & UP BOTH

As Mary looks at him - honesty in her eyes as she says -

TITLE: "And I'm sorry - and ashamed - that last night I let you give me, for just a moment, the love that belonged to her."

BACK: She finishes title - George is watching her intently - touched by her honesty and courage, Mary waits for him to say something - her eyes drop away from his - and she starts to turn away -

INT. 525 - WARING SITTING ROOM Close Shot Both

As Mary ~~kakakakaka~~ turns away from George - he watches her then takes a quick step after her - catches her by the shoulders and turns her around to face him - she lifts her face so that their eyes meet again - George says -

TITLE: "It wasn't hers. She has always told me that someday I'd meet a woman who'd show me what love was. And - last night I found you, Mary."

BACK: He finishes title - loves her deeply and sincerely. Mary gives a quick exclamation - says - "No - no - that can't be! You don't know anything about me - who I am - anything -" George shakes his head - searching for her eyes with his - she has to look at him -

INT. 526 - WARING SITTING ROOM. Close Up George

As he says - quietly, but with all his heart in it -

TITLE: "Mary, what you've been - who you are - those things don't matter. You are you - and I love you - and that is all I need to know."

INT. 527 - WARING SITTING ROOM. Close Shot Both

As George finishes title - Mary is thrilled at his declaration loves him as deeply as he loves her - but she feels that she has no right. She pulls back from him - cries "No - no - struggling against her desire to give in and accept his love. But George holds her by her shoulders - will not let her go - says quietly - "No, Mary - we've got to talk this thing out - now." He motions toward the settee - tells her to sit down she obeys silently - he sits down beside her - takes her hands tells her quietly to come on and tell him all about it. Mary looks at him helplessly - settled herself to talk.

EXT. 528 - WARING HOUSE

As Brewster comes out of the door - speaks to the cop - starts down the street.

EXT. 529 - WARING HOUSE

Across the street - flash of Jerry - standing with a very casual manner on the other side of the street - watching very alert - his eyes follow Brewster for a moment - then he starts across the street to the Waring house quickly.

EXT. 530 - WARING HOUSE

As Jerry comes up - speaks to the cop casually - runs up the steps and rings the doorbell.

INT. 531 - WARING LOWER HALL

At the door - as the maid opens the door - revealing Jerry he steps inside - asks if Miss Waring is at home - the maid nods - he takes out a card - writes a brief message - gives it to the maid and asks her to take it upstairs - the maid exits - Mary waits. The cop has stepped to the doorway stands watching Jerry - Jerry being very unconcerned as he stands next the cop.

INT. 532 - WARING SITTING ROOM. Close Shot

Mary and George - Mary talking - explaining - George listening gravely - Mary says -

INT. 532 - CONT.

TITLE: "I read the combination of the safe from her mind. As for the coin that was just luck. I only repeated what was on my own."

BACK: She finishes title - George looks at her in amazement - asks what she means - Mary brings forth the coin from around her neck and shows it to him. He examines it - is amazed - looks at her strangely - Mary is troubled - puzzled -

INT. 533 - WARING SITTING ROOM. Close Shot Mary

Puzzled - as she says -

TITLE: "My Mother always wore this. Why should this girl have one just like it? Can't you tell me something about the Waring's?"

INT. 534 - WARING SITTING ROOM. Close Shot Both

As Mary finishes title - troubled - George shakes his head - says -

TITLE: "I only know that Mr. Waring lost his wife under very tragic circumstances, long before we knew them."

BACK: He finishes title - Mary is troubled - is about to ask another question when she turns toward the door as she sees -

INT. 535 - WARING LIVING ROOM - door

The maid enters speaks to Margaret out of scene - says

SCENE 535 - CONTINUED

TITLE: "There's a Mr. Jones downstairs to see you Miss Waring. He says it's very important.

BACK TO SCENE She finishes title - starts out toward Mary.

INT. 536 - WARING SITTING ROOM

C.S. - Mary and George - as the maid comes into scene and hands Mary the card Jerry gave her. Mary is puzzled - doesn't know any Mr. Jones - until she looks at the card - realizes it is Jerry - gives a startled exclamation - gets up quickly. George is a little alarmed - gets up - asks her anxiously if anything is wrong. Mary shakes her head - tells maid to show Mr. Jones up - the maid exits - Mary turns back to George - he asks quickly who the man is who is waiting below - Mary looks at him levelly as she says -

TITLE: "I can't tell you who he is - but I just see him now, alone."

BACK TO SCENE She finishes title - George looks at her for a long moment - she meets his eyes steadily - he inclines his head in assent to what she wishes - indicates the downstairs as he says that he will go down there and wait - starts out. Mary stops him with feeling, says -

TITLE: "You mustn't be involved in all this - please, you must go now."

BACK TO SCENE As she finishes title - George takes her by the shoulders again and looks straight into her eyes as he says quietly

TITLE: "That is the one thing I won't do leave here until you promise to go with me. I will be waiting in the library downstairs."

BACK TO SCENE He finishes title - Mary cannot answer - he bends quickly and kisses her full on the lips - turns and exits from scene. Mary raises her head to look after him - her eyes misty - filled with love of him - deeply touched by his steadfastness.

INT. 537 - WARING SITTING ROOM. - Door to Hall

As George comes to the door - opens it to go out - meets Jerry as the latter comes in. The two men look at each other - Jerry suspicious - George uncertain whether or not this new visitor may mean harm to Mary - then George goes on - Jerry steps into the room - the maid announces him.

INT. 538 - WARING LIVING ROOM

Mary in f.g. - door to hall in b.g. - as the maid announces Jerry. Jerry bows, in these scenes he is dressed for the part - neater - Mary is uncertain just how to receive him - he comes down to her - she holds out her hand rather formally Jerry takes it. Then Mary nods to the maid in b.g. that she can go - the maid exits and closes the door - as soon as she is gone Mary turns to Jerry quickly - amazed at his coming here - alarmed for him - tells him he must get out at once - that every cop in town is looking for him. Jerry shakes his head - says -

SCENE 538 CONTINUED

TITLE;

"Brewster's the only one here that knows me - and he's out. And no bull would ever look for me here."

BACK TO SCENE He finishes title - Mary looks at him fearfully - very anxious about him - and asks him hurriedly what he wants - why he's come back. Jerry looks at her steadily.

INT. 539 - WARING SITTING ROOM

C.U. Jerry as he looks at Mary out of scene - evenly - his love for her in his eyes - as he says simply

TITLE;

"I came back for you Mary. I couldn't go away and leave you here. This is your getaway."

INT. 540 - WARING SITTING ROOM

C.S. of both - As Jerry finishes title - Mary shakes her head quickly that she won't go - Jerry is amazed - asks her why Mary thinks a moment trying to find the right words to tell him - then looks up at him and asks quickly

TITLE;

"Jerry, who was my mother? What's that girl in there to me?"

BACK TO SCENE She finishes title - Jerry doesn't understand shrugs that he doesn't know - asks her why - Mary hastily slips out the coin from around her neck as she starts to tell him that this other girl has one just like it - that Margaret has called out her name - Jerry listening interestedly -

INT. 541 - WARING LOWER HALL

Updike just coming in from the street - turns and tells a cop to come & n - the cop enters - dragging Nick in handcuffs Nick is very much frightened. The cop holds on to him as Updike quickly questions the other cop who has been on duty there - then turns to the maid who admitted him - indicates the upstairs as he tells the maid to tell Miss Waring that he would like to see her. The maid exits up the stairs - Updike stands talking to the cop.

INT. 542 - WARING SITTING ROOM

C.S. Mary and Jerry - Mary finishing her story - Jerry is surprised at it - thinking hard about it - shakes his head as he tells her he doesn't understand. Suddenly they both turn as they hear -

INT. 543 - WARING SITTING ROOM - door

Flash of the maid - as she says that Updike is downstairs and wants to see Miss Waring.

INT. 544 - WARING SITTING ROOM

C.S. Mary and Jerry - as Mary realizes what it means - is alarmed - Jerry asks quickly "Updike - from police headquarters?" Mary nods, turns toward the maid and starts to tell her that she can't see him - Jerry stops her by touching her arm - turns to the maid - says -

TITLE;

"Show Mr. Updike up at once."

BACK TO SCENE Jerry as he finishes title;

INT. 545 - WARING SITTING ROOM

Flash of Maid as she nods assent - exits.

INT. 546 - WARING SITTING ROOM

G.S. Jerry and Mary - as Mary looks at him wondering, says with her old smile -

TITLE: "Jerry, you sure do love to sit on the edge of a volcano, don't you?"

BACK TO SCENE She finishes title - Jerry smiles - says quietly - but speaking quickly -

TITLE: "I can get us out of here even now, Mary will you go?"

BACK TO SCENE He finishes title - Mary hesitates a moment then shakes her head - says -

TITLE: "I'm going to stay here and find out about all this."

BACK TO SCENE She finishes title - Jerry searches her face for any sign of her changing - sees that she means it. Mary, as soon as her title is thru - is worried about Jerry - looks around hastily for some place for him to hide - starts to push him toward the window. But Jerry shakes his head - Mary looks at him in puzzled wonder - asks what he's going to do - Jerry says he'll stay right there - grins suddenly as he looks at her - says

TITLE: "I'll bet that when I walk out of here Updike will tell me good bye and urge me to take you with me."

BACK TO SCENE He finishes title - Mary cannot help but smile as she looks at him - shakes her head - says

TITLE: "Jerry you've been out in the sun - bare-headed again!"

BACK TO SCENE She finishes title - they look at each other for a moment in perfect understanding - then both turn quickly and cover their smiles as they hear Updike coming.

INT. 547 - WARING SITTING ROOM

M.S. Jerry and Mary turned towards door as the maid shows Updike in - he advances to greet Mary - cordial. Mary introduces him to Jerry - Jerry is very confident as they shake hands. Updike says very cordially that he is very glad to meet him.

INT. 548 - WARING SITTING ROOM

G.S. Group - as the two men shake hands - Mary watching them keenly - Updike says to Jerry pleasantly -

TITLE: "Extraordinary situation we have here. Both this girl and the maid unconscious. But one of them will surely revive in an hour or so, and clear this up."

BACK TO SCENE He finishes title - Jerry says "Is that so?" with a rather elaborate air - playing with the situation.

INT. 549 - WARING SITTING ROOM

C.S. Jerry as he turns to Mary - says with the air of one who is greatly interested -

TITLE: "Did you hear that dear? It will only be an hour or so before Mr. Updike knows the truth of this matter."

BACK TO SCENE He finishes title with great courtesy. - as tho he were just remarking casually on an interesting subject - but his words and the look he shoots Mary carry a double meaning - urging her to get out.

INT. 550 - WARING SITTING ROOM

C.S. Mary as she hears, nods; a faint sparkle in her eyes - as she says with the same undertone of meaning in her words -

TITLE: "Isn't that wonderful? It seems to me that any guilty party who is trying to get away had better put both feet on the accelerator."

BACK: As she finishes title - refusing to take Jerry's hint - won't go herself - and trying to tell him to get out while he can.

INT. 551 - WARING SITTING ROOM.

C.S. Group - as Mary looks at Jerry with a veiled look - Jerry smiles - won't take the hint - Mary turns back to Updike - says "Isn't that so, Capt. Updike?" Updike nods - Mary flashes another look of warning at Jerry - he only smiles. Updike says -

TITLE: "I came this morning to see if you remembered any more details. Your description of the men wasn't very clear last night."

BACK TO SCENE He finishes title - Mary hesitates - looks at Jerry again - Jerry smiles blandly - says -

TITLE: "Think carefully, dear. If you give Mr. Updike misleading information, it might give the men hours to start."

BACK TO SCENE He finishes title blandly - asks Updike if that isn't so - Updike nods. Mary says "Yes - I thought of that last night." Updike waits - she thinks a moment.

INT. 552 - WARING SITTING ROOM

C.S. Mary - as she thinks - then says - as if trying to remember -

TITLE: "Well, the older had a very villainous face -"

BACK TO SCENE She finishes title - shoots a quick look toward Jerry.

INT. 553 - WARING SITTING ROOM

C.S. Jerry - as he hears - shoots a quick look of appreciation at Mary - smiles blandly - says with a shrug - "Well, that's what you'd expect in a crook, isn't it?"

INT. 554 - WARING SITTING ROOM

C.S. Updike - he shakes his head, says - not getting the play between the others at all -

TITLE; "That's not always true, Mr. Jones, The chap I suspect doesn't look a bit more like a crook than you do."

BACK TO SCENE He finishes title;

INT. 555 - WARING SITTING ROOM

C.S. Mary and Jerry - as they get Updike's title - realize that there is someone he suspects - exchange a quick veiled look - then Mary says - a note of anxiety underneath her manner as she asks the question - "Then there is someone you suspect?"

INT. 556 - WARING SITTING ROOM

C.S. Updike - asks nods - says -

TITLE; "Brewster's description of the bogus inspector fits closely a crook called 'Jerry the Gent.'"

INT. 557 - WARING SITTING ROOM

C.S. Mary and Jerry - flash as they get the title - their faces are expressionless a moment - dead frozen - don't know whether or not Updike is playing with them. Then Jerry bluffs it out - smiles genially as he says "Is that so? How interesting". His muscles, as he speaks, are tensed - he crouches a little - ready to spring if it shall be necessary.

INT. 558 - WARING SITTING ROOM

Group - As Jerry watches Updike like a hawk - Updike is wholly unconscious of the little play - goes on calmly - says -

TITLE; "I've never seen him - but I've sent to the rogue's gallery for his picture. It should be here any minute."

BACK TO SCENE He finishes title - Jerry and Mary realize that he does not know who Jerry really is - Jerry's muscles relax - Mary draws a deep sigh of relief. Updike turns back to Mary says quietly;

TITLE; "Miss Waring you could identify either of these men without difficulty, couldn't you?"

BACK TO SCENE He finishes title - Mary looks at him sharply again sensing a new development - nods she could - her nod a little too emphatic under the tension of the situation - she thinks how sure she is to be able to identify them. Updike says that is good - turns abruptly and calls to someone out of scene - Mary and Jerry exchange a quick, startled look - look toward door - see

INT. 559 - WARING SITTING ROOM. - door to hall

As, in answer to Updike's call - Casey comes in from the hall, dragging Nick with him. Nick is terrified - looks around the room quickly - sees the others - his face sets - gives no sign of recognition - Casey starts to pull him out of scene toward the others.

INT. 560 - WARING SITTING ROOM

C.S. Group - Mary and Jerry watching tensely as Casey brings Nick into scene - Updike indicates Nick as he turns back to Mary - asks her if this is one of them - Mary gasps - hesitates -

INT. 561 - WARING SITTING ROOM

As she looks at Nick out of scene - doesn't know what it all means - terrified - keeping control of herself with an effort - looks at Nick fearfully - shakes her head quickly as she says "I never saw this man before in my life."

INT. 562 - WARING SITTING ROOM

C.S. Updike and Nick - as he hears Mary's title - turns to look at Nick with a frown - back to Mary - Nick gives her an agonized, appealing look - is scared to death, but doesn't want Mary to give herself away - Updike says quietly -

TITLE: "That's strange. This man has confessed that he was here last night, and that he fired the shot."

BACK TO SCENE: HE finishes title.

INT. 563 - WARING SITTING ROOM

C.U. Mary - as she hears - gives a quick start of alarm her eyes flick quickly from Jerry to Nick - Updike - it seems that it is all closing around them.

INT. 564 - WARING SITTING ROOM (C.S. Jerry)

FLASH - as he senses how tight the situation is - gives no sign except for a tightening of his face and a slight tensing of his body.

INT. 565 - WARING SITTING ROOM

C.S. Nick - panicky, as he watches the two out of scene - wants to tip them off not to say anything - that he hasn't betrayed them - says wildly -

TITLE: "I did it! An' I tell you I was alone! Aint that enough? I was alone I tell you!"

BACK TO SCENE He finishes title - wildly - looks again quickly toward Mary and Jerry.

INT. 566 - WARING SITTING ROOM

Group - As Mary and Jerry get what Nick is trying to tell them - exchange another quick look - Jerry's warning to Mary to keep still. They watch as Updike turns on Jerry roughly - says

TITLE: "Yes you were! I suppose you never heard of 'Jerry, the Gent!' Or Mary Brennan?"

SCENE 566 CONTINUED.

BACK TO SCENE He finishes title, with the names Jerry takes a quick step forward - Mary's hand lifts to her lip to stifle a cry - Nick looks at them swiftly - shakes his head vigorously that he doesn't know them - cries out again that he was alone - is scared to death but coming thru clean for his partners. Updike shakes him by the collar - says -

TITLE: "You'd better come clean in this! If you don't, it will go mighty hard with you if this girl dies!"

BACK TO SCENE he finishes title - Nick cries out in terror.

INT. 567 - WARING SITTING ROOM.

C.S. Nick as he cries out - is struck with terror at the thought screams -

TITLE: "For God's sake don't let her die! They'll send me to the chair - and I'm afraid - I'm afraid. I did it - but don't let her die!"

INT. 568 - WARING SITTING ROOM

Group - As Nick finishes title - in terror - Nerry and Mary do not know what to do. Updike turns to Casey - gestures for him to take Nick out - Casey starts to drag Nick, still screaming and pleading - out of scene - Jerry and Mary stand transfixed watching after him - Updike turns back to them - a hard smile on his face - indicates the bedroom as he says he'll take a look in, there to see how the other girl is - says he is sorry to have disturbed her with this interview - says with courtesy to Mary -

TITLE: "This is our man alright, but don't feel badly about not being able to identify him."

BACK TO SCENE Mary nods dumbly - can think only of Nick - Updike turns and exits to the bedroom door. As soon as he has disappeared Mary comes to herself - turns to Jerry seizes his arm in frantic appeal - says "Jerry!" Get out of here while there's a chance - please! Jerry demurs - asks about her - what she'll do - Mary tells him that doesn't matter - he can help her more if he's free than if he stays and goes in jail - starts to urge him out. Jerry starts reluctantly - when Updike appears again in the bedroom door in b.g. talking to nurse - turns and comes down to them - Mary draws back quickly from urging Jerry - Jerry assumes a casual, indifferent manner as he looks at his watch - says that he didn't know it was so late - he must be going - turns to Mary as he says -

TITLE: "I must be going. You're tired dear. Won't you come with me - maybe just a drive around the park?"

BACK TO SCENE He finishes title - his eyes pleading with Mary to come - she looks at him uncertainly - Jerry turns to Updike says - "You tell her to come" - Updike smiles says "Why don't you go, Miss Waring - the drive would do you good." Jerry turns back to Mary.

INT. 569 - WARING SITTING ROOM

C.S. Mary as she hears - looks from one to the other - the humor of the situation making a faint appeal to her in spite of all she has gone thru - of Updike asking her to go. But she shakes her head - says she will not.

INT. 570 - WARING SITTING ROOM

Group - as Mary shakes her head - Jerry makes a gesture of resignation - has gone all he could - turns and picks up his hat - getting ready to go

INT. 571 - WARING LOWER HALL

FLASH - Of George waiting - restless - walking up and down - he looks at his watch - makes up his mind to go up and see if things are all right with Mary - anxious about her - starts out -

INT. 572 - WARING SITTING ROOM

M.S. Jerry ready to go - kisses Mary gently on the forehead she gives him her hand - their eyes meet and hold for a moment in goodbye - then he turns abruptly to Updike - holds out his hand - Updike shakes it - with his best manner Jerry tells him how glad he has been to meet him - says goodbye to Mary again. At the door to the hall George comes in - Jerry says good bye to Mary again as he starts out - exits from the room - Mary and Updike looking after him - Updike smiling. George comes down toward them.

INT. 573 - WARING SITTING ROOM

C.S. Mary and Updike as George comes into scene - comes to Mary's side anxious about her and his manner protective. Updike smiles at her - says pleasantly - indicating the direction in which Jerry has gone.

TITLE:

"Do you know, Miss Waring - meeting gentlemen like that almost sickens me with my own profession - the crooks, and that sort of atmosphere."

BACK TO SCENE He finishes title - has genuinely like Jerry Mary gives him a queer look - as she says with a queer little smile - "Yes, that must be true."

INT. 574 - WARING LOWER HALL

Jerry just going out the front door - as a messenger gives Casey a flat package - evidently a picture - Casey signing for it. Jerry speaks an airy goodbye - Casey looks up from signing to wave goodbye to him - Jerry goes on. Casey finishes signing for it - the boy exits - Casey looks at the package - starts upstairs with it.

INT. 575 - WARING SITTING ROOM

Mary has sunk down on the settee - George with her - Updike just saying good bye as Casey comes in - brings the package to him .

INT. 576 - WARING SITTING ROOM

C.S. Updike and Casey - as Casey hands the package to Updike - he takes it - looks at it - starts to unwrap it as he looks up toward Mary - out of scene - says

TITLE:

"This is probably my picture of Jerry. the Gent. I'd like to have you take a look at it."

BACK TO SCENE He finishes title - smiling

INT. 577 WARING SITTING ROOM. CLOSE SHOT MARY

As she hears - knows the surprise she thinks Updike is going to get - watches him.

INT. 578 - WARING SITTING ROOM

C.S. Updike - WITH Casey - as he finishes unwrapping the package - looks at the picture - his smile dies - he looks puzzled - he turns to Casey indicates the picture as he says "What's this? There's some mistake". Casey looks -

INSERT: Picture of two little girls - twins.

BACK TO SCENE As Casey shakes his head - Updike can't understand - starts to look in the package.

INT. 579 - WARING SITTING ROOM

C.S. Mary - as she watches - thinks she knows what he has found.

INT. 580 - WARING SITTING ROOM

C.S. Updike - as he finds some other papers in the package - takes out a sheet of paper, reads;

INSERT: (NOTE -to read something as follows -)
CAPT. UPDIKE: HAD A DIM RECOLLECTION OF
THIS AND LOOKED IT UP IN THE FILES. THOUGHT
MIGHT HELP ON WARING CASE. YOUR PICTURE
OF JERRY THE GENT WILL FOLLOW.
BROGWAY.

BACK TO SCENE As Updike reads - begins to understand - looks at picture again - looks off at Mary out of scene starts for her.

INT. 581 - WARING SITTING ROOM

C.S. Mary watching interestedly as Updike comes into scene he is a little excited - and puzzled. He hands her the note and the picture - she takes them and looks at them - an expression of wonder growing on her face. She looks up at George with an awed expression - says -

TITLE: "It's me. But they can't both be me."

BACK TO SCENE She finishes title - Updike is puzzled - asks her what she means - George take the picture and looks at it - turns it over - gives an exclamation as he sees and inscription on the back - shows it to Mary - she looks and sees -

INSERT: BACK OF PICTURE - INSCRIPTION
"MARY AND MARGARET WARING."

BACK TO SCENE As Mary looks - begins to get what it means George growing excited. Updike is busy with the other papers - a newspaper clipping - looks up - says

TITLE: "This is the account of a missing woman -
Mrs. Waring and an infant daughter
disappearing - loss of memory they thought.

BACK TO SCENE He finishes title - Mary nods - awed - can scarcely believe it herself - George looks at her wonderingly - unconsciously her hands lift to George's arm he puts an arm around her shoulder comfortingly.

INT. 582 - WARING SITTING ROOM

G.S. Updike as he smiles wonderingly - says

TITLE: "Life is very curious isn't it? One sister the rich Margaret Waring - the other - wanted by me for attempted robbery of her sister!"

BACK TO SCENE He finishes title musingly.

INT. 583 - WARING SITTING ROOM

INT. 583 - WARING SITTING ROOM

C.S. Mary - as she hears - the words bring her back to herself - she says quickly -

TITLE: "I won't let you think that of her! I'm the girl you want - I'm Mary Brennan."

INT. 584 - WARING SITTING ROOM

Group - As Mary finishes title - spring up - turns to George helplessly - he puts his arms around her gently Updike laughs deprecatingly - gets up - says:

TITLE: "You don't expect me to believe that! I got you wrong once, but I'm not going to let you fool me again!"

BACK TO SCENE As he finishes title - won't believe her - starts to go - still laughing. George steps forward quickly - stops him, says earnestly -

TITLE: "Look here, Captain Updike, can't this be dropped? The jewels are safe - the other Miss Waring is in no danger -"

BACK TO SCENE He finishes title - Mary takes a breathless step closer to him - Updike sobers - shakes his head that he is afraid it can't - George starts to talk - Mary adds her word - Updike wavers, looks at Mary -

INT. 585 - WARING SITTING ROOM

C.S. Updike as he looks at them out of scene - wavering shrugs as he says -

TITLE: "Well, it isn't on the blotter yet - and if Miss Waring refuses to make a complaint --"

INT. 586 - WARING SITTING ROOM

M.S. As Updike finishes title - Mary's face lights up - she says eagerly that she knows there will be no complaint lodged. Updike looks at them - then throws up his hands & laughs - says that it is alright - takes a step or two to exit - turns back - says to Mary -

TITLE: "I hope that you will forgive me my stupidity of last night, Miss Waring."

BACK TO SCENE He finishes title - Mary looks at him quickly

INT. 587 - WARING SITTING ROOM

C.S. Mary as she looks at Updike - smiles - says with a hidden meaning back of her words -

TITLE; "Stupidity? There were times when you were so clever that I doubted myself."

INT. 588 - WARING SITTING ROOM

M.S. As Mary finishes title - Updike laughs, bows - exits Mary and George stand watching after him - then slowly - as the drawn - they turn back toward each other.

INT. 589 - WARING SITTING ROOM

C.S. Mary and George - As George turns around facing her. Mary looks at him a little tremulously - says -

TITLE; "My own sister, George. I hope she - likes it"

BACK TO SCENE She finishes title - George smiles gently - says that he knows she will. Then gently he tilts her face up so that her eyes meet his - he says

TITLE; "Mary, do you remember what we talked about - an old fashioned house, with lilacs and pansies, and forget-me-nots ---"

BACK TO SCENE He finishes title - Mary looks at him dreamily, adds -

TITLE; "And vegetables!"

BACK TO SCENE She finishes - he chimes in -

TITLE; "And dogs, and horses and chickens -"

BACK TO SCENE He finishes - Mary adds -

TITLE; And a pig -"

BACK TO SCENE She finishes - George nods - says -

TITLE; A few books and a few friends -"

BACK TO SCENE He finishes - Mary answers dreamily, her eyes on his -

TITLE; AND A FEW BABIES -"

BACK TO SCENE She finishes title - realizes what she has said - her head drops in confusion - George raises it again their eyes meet and very gently he bends to kiss her - as

FADE OUT

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